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HIP HOP FAMILY TREE

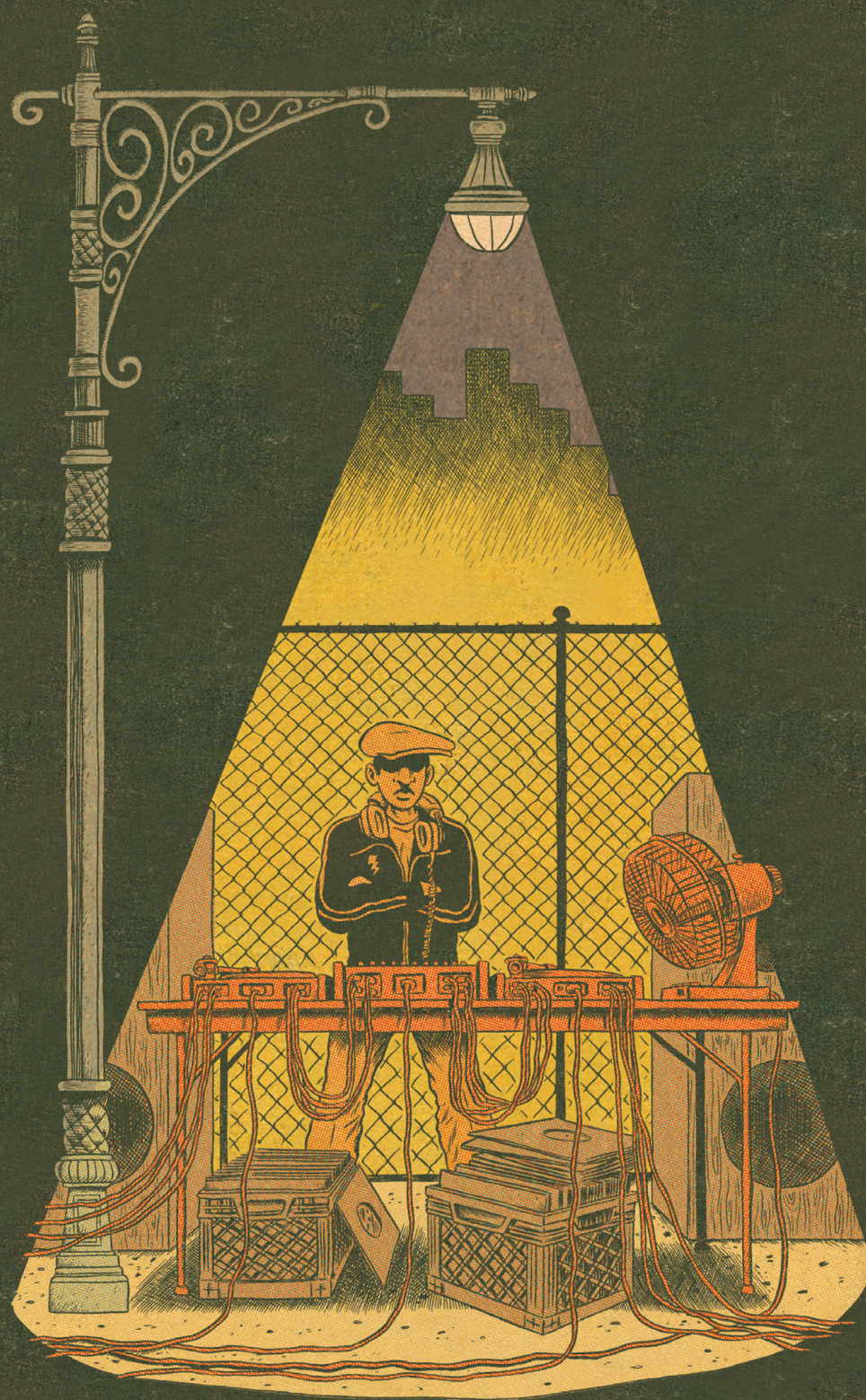




HIP HOP FAMILY TREE

ED PISKOR

FANTAGRAPHICS BOOKS INC



STRAIGHT OUT THE GUTTER5

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**THIS IS DEDICATED
TO THE #!&&@\$ THAT
WAS DOWN FROM
DAY ONE.**

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IT'S THE MID-1970S, IN THE DILAPIDATED SOUTH BRONX. IF YOU'RE LOOKING FOR FUN, THE ONLY POSITIVE FORM OF RECREATION WOULD BE TO ATTEND ONE OF DJ KOOL HERC'S PARTIES, IN A REC ROOM LOCATED AT 1520 SEDGWICK AVE.



HERC IS ALREADY A LEGEND IN THE BOROUGH, BUT THIS DOESN'T STOP HIM FROM CONSTANTLY PRACTICING AND EXPERIMENTING TO MAKE HIS SHOWS AS ENJOYABLE AS POSSIBLE.



USING 2 COPIES OF THE SAME RECORD HE DISCOVERS THAT HE CAN LOOP THE INSTRUMENTAL "BREAKS" IN HIS FAVORITE MUSIC AD INFINITUM, IF HE CHOOSES SO. TINKERING IN HIS APARTMENT WITH THE WINDOW OPEN, HE REALIZES HE'S ON TO SOMETHING...

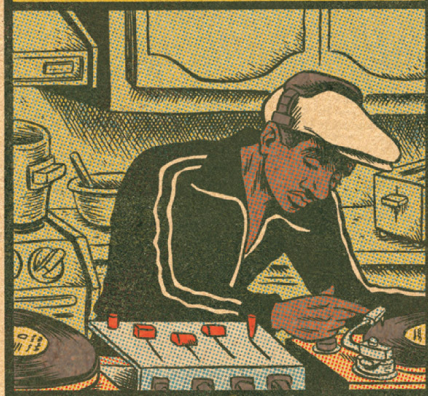


MIXING ONE BREAK INTO THE BREAK OF A DIFFERENT SONG, A TERM HE CALLS "MERRY-GO-ROUND," BECOMES A PART OF KOOL HERC'S ARSENAL. ADDING SUCH COMPLEXITY TO HIS PERFORMANCE, HE MAKES THE DECISION TO ENLIST A FRIEND TO EMCEE AND HANDLE DUTIES ON THE MICROPHONE.

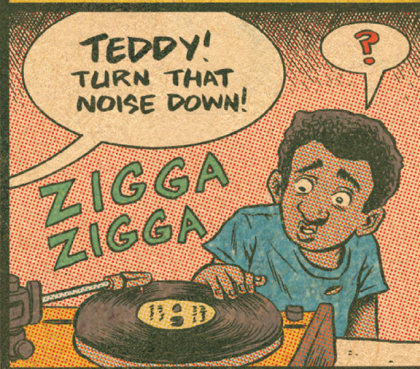


BEING THE ONLY GAME IN TOWN, THESE PARTIES COMMAND HUGE CROWDS AND PROVIDE A WEALTH OF INSPIRATION TO THE YOUNG PEOPLE IN ATTENDANCE. A TALENTED CORE BEGINS TO BUILD UPON THE FOUNDATION THAT HERC DEVELOPS.

GRANDMASTER FLASH PERFECTS HERC'S MAJOR TECHNIQUES AND BEGINS INNOVATING NEW CONCEPTS AS HE GAINS POPULARITY PLAYING BLOCK PARTIES.



GRANDWIZARD THEODORE IS A YOUNG DJ* WHO INVENTS THE IDEA OF "SCRATCHING" RECORDS BY ACCIDENT.

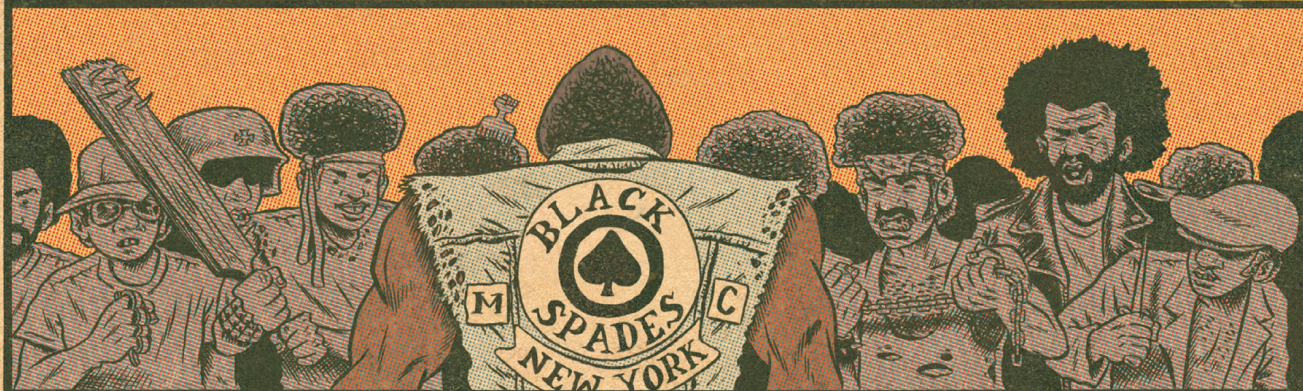


* MORE SPECIFICALLY, HE IS GRANDMASTER FLASH'S PROTEGE.

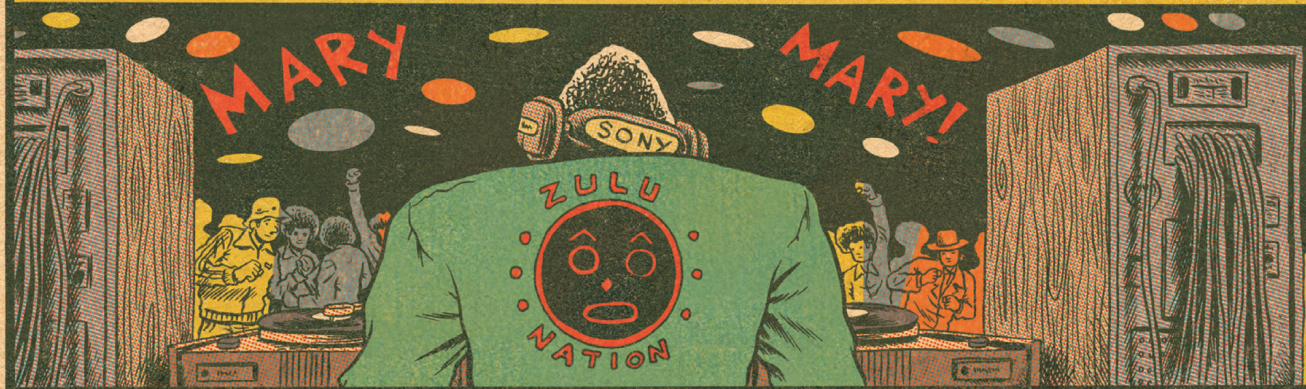
AFRIKA BAMBAATAA IS A PARTY DJ, TOO, KNOWN FOR BEING AN ADVENTUROUS "MASTER OF RECORDS," BY PLAYING THE WEIRDEST, MOST OBSCURE MUSIC. HIS INCREDIBLY LOUD SOUND SYSTEM IS SECOND TO NONE.



GANG CULTURE IS RAMPANT IN THE BRONX AT THIS TIME. BAMBAATAA, HIMSELF, IS THE FEARED LEADER OF THE BIGGEST GANG IN THE BOROUGH.



SEEING THE POSITIVE POTENTIAL IN THIS NEW "HIP HOP" SCENE (CONSISTING OF BREAKDANCE, MC'S, DJ'S, AND GRAFFITI ARTISTS), BAMBAATAA STARTS GUIDING HIS FOLLOWERS IN A LESS VIOLENT DIRECTION.



THIS INHERENT GANG VIBE MIGHT BE THE SOURCE OF WHY MOST OF THE CREATIVE PEOPLE DECIDE TO ESTABLISH GROUPS, RATHER THAN EXPRESS THEMSELVES ON THEIR OWN. THE "BATTLING" PHENOMENA, OF EACH HIP HOP DISCIPLINE IS CERTAINLY DERIVED FROM THE GANG MENTALITY.

THE TREACHEROUS THREE



THE COLD CRUSH BROTHERS



FUNKY FOUR PLUS ONE



THE FANTASTIC FIVE



AS THE MUSIC MAKES ITS WAY ACROSS TOWN, A QUEENS-BASED MC, **KURTIS BLOW**, IS A NOTABLE EXCEPTION TO THE GROUP/GANG PARADIGM. *



* BEING AN OPENING PERFORMER FOR **FLASH** DOES HIM GOOD.

HIS FRIEND/MANAGER, **RUSSELL "RUSH" SIMMONS** PLAYS A BIG PART IN BLOW'S SUCCESS.



* **EDDIE CHEBA** IS ANOTHER SOLO MC, WITH DJ HOLLYWOOD.

CHEBA = MARIJUANA = CHEAP BLOW = COCAINE = HIGH CLASS... PERCEPTION IS REALITY!!!



IN P.T. BARNUM FASHION, **RUSH** HAS THE GENIUS IDEA TO UNITE HIS KID BROTHER, DJ **JOSEPH "RUN" SIMMONS**, AND **KURTIS BLOW** INTO A TANDEM ACT.



RUSSELL, MAN... I DON'T KNOW?

DON'T TRIP, KURTH. THE KIDTH DEF!

THE DUO TAKES QUEENS BY STORM!



...LIKE A BULLET FROM A GUN. MY DISCO SON...

...COOL DJ RUN!

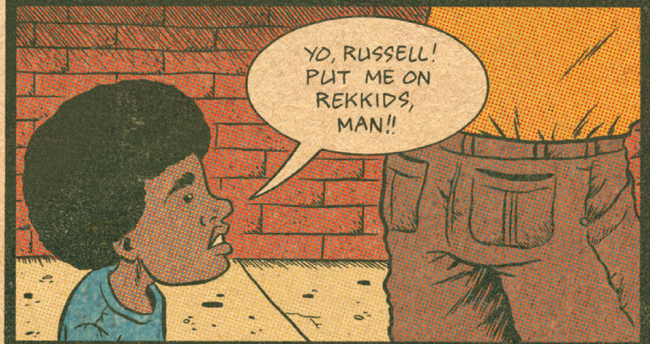
THEY SOON CATCH THE ATTENTION OF MORE PROFITABLE VENUES.



AW YOU THERIOTH? TALK TO ME WHEN YOU HAVE A REAL OFFAH.

A CAPITALIST FROM EARLY ON

THERE ARE WHISPERINGS THROUGHOUT NEW YORK ABOUT RECORDING HIP HOP MUSIC FOR MASS CONSUMPTION. THIS CAPTURES EVERYONE'S IMAGINATION, INCLUDING YOUNG **RUN**.



YO, RUSSELL! PUT ME ON REKKIDS, MAN!!

YEAH YEAH, GET A DEGREE FIRTHT THO YOU HAVE THUM'THIN' TO FALL BACK ON.



CHEBA

RUN SPRINTS TO TELL HIS HOMEBOY **DARRYL "GRANDMASTER GET HIGH" McDANIELS** WHAT **RUSSELL** SAID. McDANIELS SHARES A BOOK OF RHYMES THAT HE'S BEEN CULTIVATING.



YOU KNOW I'M BRINGING YOU IN THE STUDIO WIF ME, RIGHT?

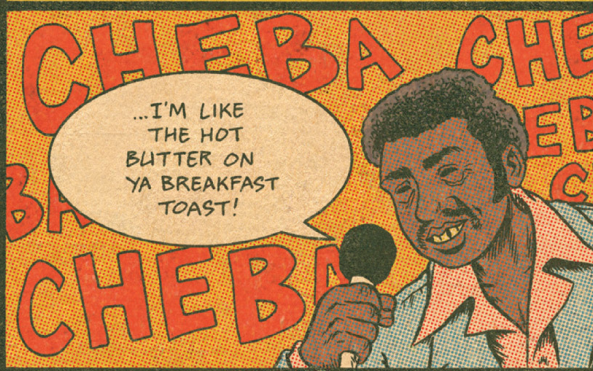
WORD.

IT'S IMPORTANT TO RECOGNIZE **DJ HOLLYWOOD** AS BEING A CO-CREATOR OF HIP HOP. EVEN BEFORE KOOL HERC THREW HIS FIRST PARTY, HOLLYWOOD WAS THE KING OF THE UPGRADE, DOWNTOWN CLUBS. HE GETS LESS CREDIT FOR CREATING THE CULTURE, THOUGH, BECAUSE MOST FUTURE PARTICIPANTS WERE PRECLUDED FROM GOING DOWNTOWN TO SEE HOLLYWOOD DUE TO EXPENSIVE COVER CHARGES, FANCY DRESS CODES, AND STRICT AGE REQUIREMENTS.



ONE OF MANY TO MAKE THIS CLAIM.

HOLLYWOOD IS NO STRANGER TO THE MICROPHONE, BUT HIS EMCEE, **EDDIE CHEBA**, IS A MASTER OF CROWD PARTICIPATION.



HOLLYWOOD AND CHEBA KNOW ABOUT WHAT'S HAPPENING IN THE PARKS AND IN THE REC ROOMS, BUT, THEY'RE MAKING TOO MUCH MONEY TO CARE. THEY DON'T SEE THE FEW, EXISTING, SOUTH BRONX DJ'S AS A THREAT.

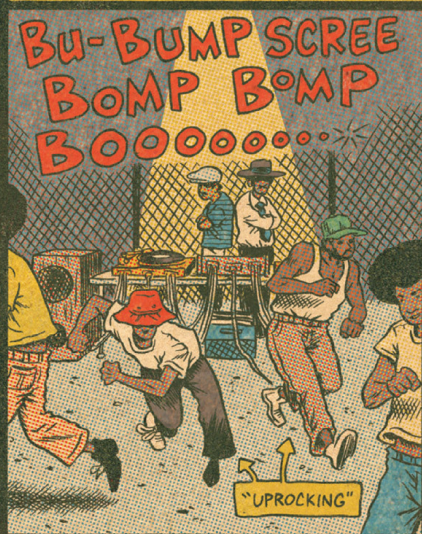
THEY WOULDN'T EVEN BEGIN TO UNDERSTAND WHY THESE TWO KOOL HERC ACOLYTES, **DJ DISCO WIZ** AND **CASANOVA FLY**, WOULD DRAW POWER FROM A STREETLIGHT TO PLAY ON A BASKETBALL COURT FOR FREE.



WIZ AND CAZ ARE NOTORIOUS BATTLE DJ'S WHO HAVE THE INGENUITY TO PRESS THEIR OWN RECORD PLATE FULL OF CUSTOMIZED SOUND EFFECTS AND BREAKS.

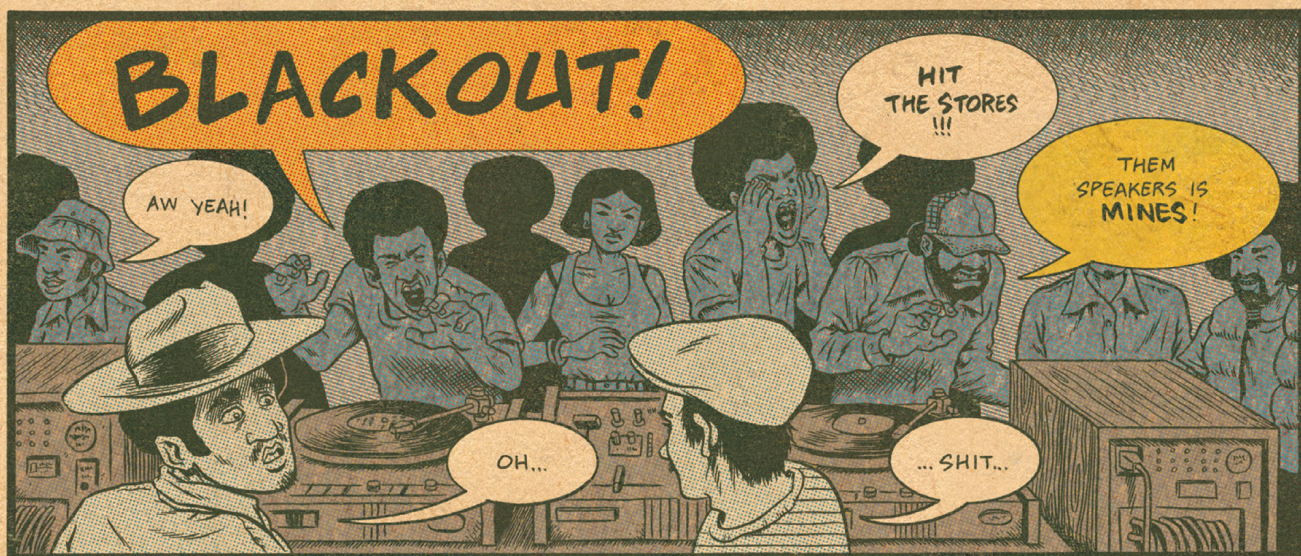


THIS SECRET WEAPON ALMOST ALWAYS DESTROYS THEIR COMPETITION...

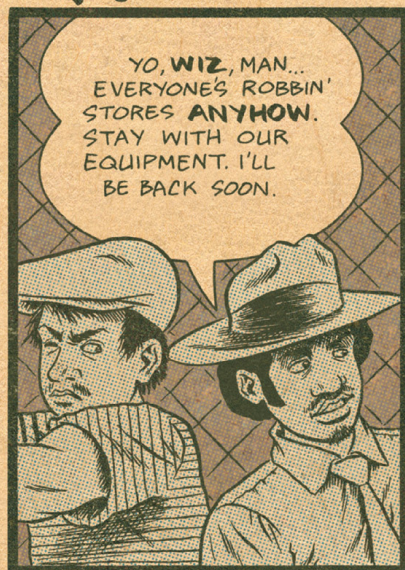


... TONIGHT, MORE THAN JUST THEIR RIVALS ARE TAKEN OUT.





SOUNDS OF GLASS SMASHING CASCADE THROUGHOUT THE SHOPPING DISTRICT. AS FAST AS GATES TO STOREFRONTS ARE CLOSED SHUT, THEY ARE RIPPED FROM THEIR HINGES BY THE MOBS WHO ARE LOOKING TO STOCK UP ON PROVISIONS AND LUXURY ITEMS.

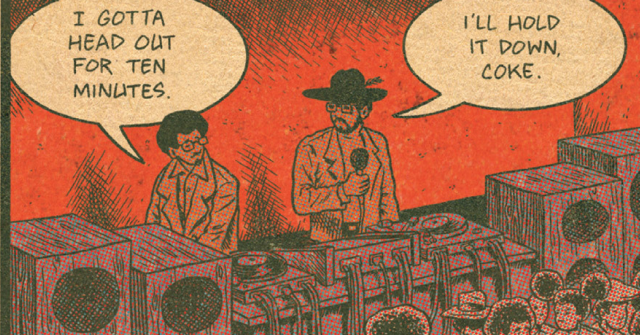


THE VERY NEXT DAY, NEW, ENTHUSIASTIC DJ CREWS BEGIN SPRING UP ON EVERY BLOCK IN THE BRONX... AND THEY ALL NOW HAVE EQUIPMENT COMPARABLE TO DJ HOLLYWOOD.

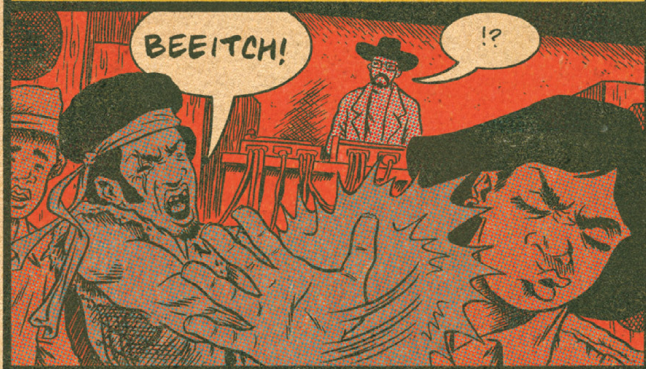
KOOL HERC, GRANDMASTER FLASH, AFRIKA BAMBAATAA, AND DJ BREAKOUT EACH HAVE CARVED A PIECE OF THE BRONX WHERE THEY SPECIALIZE. THE STYLE OF EACH OF THEIR PARTIES IS COMPLETELY DIFFERENT IN A MUSICAL SENSE.



HERC, BEING THE ORIGINATOR, IS THE ONE DJ THAT HAS PEOPLE FROM ALL NEIGHBORING TERRITORIES **FLOCKING** TO EXPERIENCE THE VIBE HE CREATES.



WELL KNOWN FOR HIS LEADERSHIP ABILITY AND INTIMIDATING STATURE, HERC'S EVENTS ARE LARGELY PEACEFUL, UNTIL THIS DAY.



THE **DAMAGE** IS DONE IN **SECONDS** AND IT TAKES THE **CULPRIT** ABOUT AS LONG TO **DEMATERIALIZ** FROM THE SCENE.



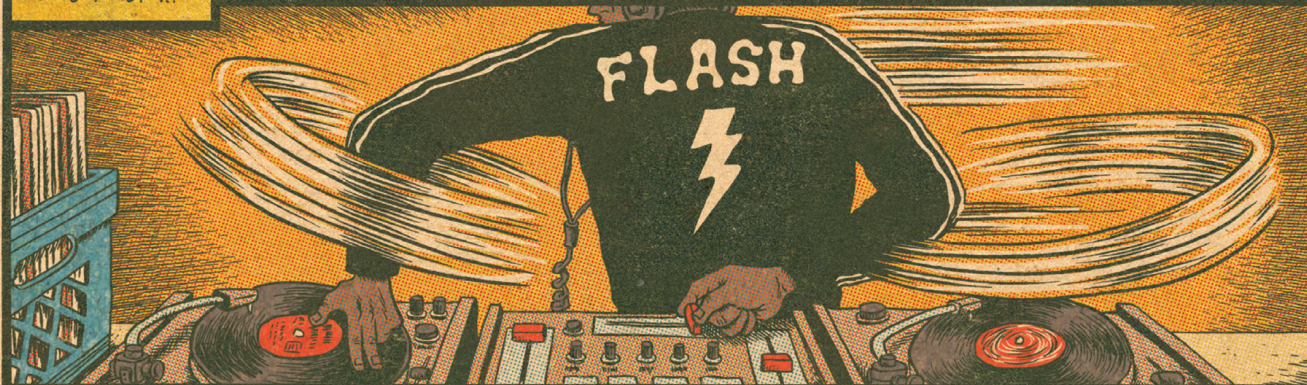
BY THE TIME **COKE LA ROCK** GETS BACK TO THE VENUE, **HERC** IS ALREADY ON HIS WAY TO THE HOSPITAL.



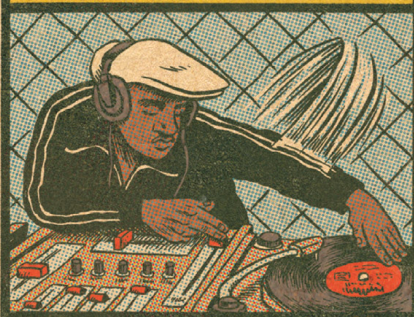
COKE MAKES IT TO THE HOSPITAL IN **MINUTES**. JUST BEFORE BEING WHEELED INTO SURGERY, **KOOL HERC** MAKES A **PLEA** TO HIS **EMCEE**.



KOOL HERC'S **ABSENCE** LEAVES A VOID THAT THE OTHER DJ'S QUICKLY FILL. **MOST** PEOPLE ARE SPECIFICALLY IN **AWE** OF GRANDMASTER FLASH'S **VIRTUOSITY** ON THE **WHEELS OF STEEL**, BUT HE IS **LACKING** IN ONE AREA...



HE'S SO PREOCCUPIED WITH CUTTING AND MIXING AND SCRATCHING RECORDS THAT HE DOESN'T EVEN KNOW WHAT TO SAY ON THE MICROPHONE.



THIS VACANCY DOESN'T GO UNNOTICED BY ENTERPRISING B-BOYS LOOKING TO HELP.

YEAH, GO FLASH! UH HUH...

GET THE **Fuck** OFF!



IT ISN'T UNTIL **COWBOY*** ENLISTS HIS SERVICES THAT RESULTS ARE FAVORABLE, THANKS TO HIS CHARISMA AND INNOVATION.

THROW YA HANDS IN THE AIR, AND WAVE 'EM LIKE YA JUST DON'T **CARE!!**



* GOT THE NICKNAME BECAUSE HE WALKS BOW-LEGGED.

2 B-BOY BROTHERS, **KID CREOLE & MELLE MEL**, LOVE THIS NEW ELEMENT TO FLASH'S SHOW. IT'S DOWNRIGHT INSPIRING TO KID CREOLE.

WE SHOULD BE UP THERE, TOO, MEL.

RELAX. WE DOIN' JUS' FINE HERE.



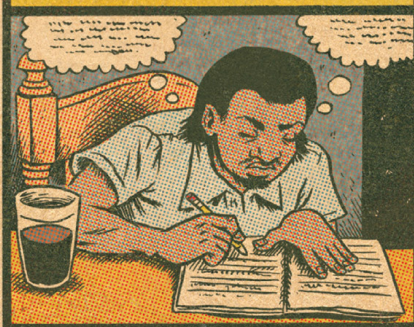
FLASH LIKES CREOLE FOR HIS ABILITY TO RHYME AND PATTERN **NONSTOP**.

YES YES Y'ALL!

YA DON'T STOP!



MC'ING IS LIKE JAZZ IN ITS IMPROVIZATION. MELLE MEL CAN SEE THE ATTRACTION OF BEING IN FRONT OF A CROWD, BUT HE'D LIKE A SAFETY NET...



... HE FINDS THAT WRITING RHYMES COMES **NATURAL** TO HIM, WHICH HELPS GIVE HIM THE **CONFIDENCE** TO GET ON STAGE WITH HIS BROTHER AND CREW. HIS TALENT ON THE MIC IS **COMPARABLE** TO FLASH'S SKILL ON THE TURNTABLES.

ITALIAN, CAUCASIAN, JAPANESE, SPANISH, INDIAN, NEGRO, AND VIETNAMESE. MC'S, DISK JOCKEYS...

...TO ALL THE FLY KIDS AND THE YOUNG LAY-DEEZ...



WHAT DICTATES THE QUALITY OF A PARTY, AT THIS STAGE, HAS NOTHING TO DO WITH THE EMCEE'S LYRICS. THE SPECIFICS OF THE RECORDS PLAYED MATTER LITTLE. THE DECIBEL LEVEL OF THE MUSIC IS PROBABLY MOST IMPORTANT. IF B-BOYS CAN'T HEAR YOU, THEN HOW ARE THEY SUPPOSED TO DANCE TO YOUR GROOVE?

DJ BREAKOUT IS A B-BOY WHO IS SLOWLY MAKING THE TRANSITION TO PLAYING RECORDS BY AMASSING A COLLECTION OF ALL THE MUSIC **KOOL HERC** USES.



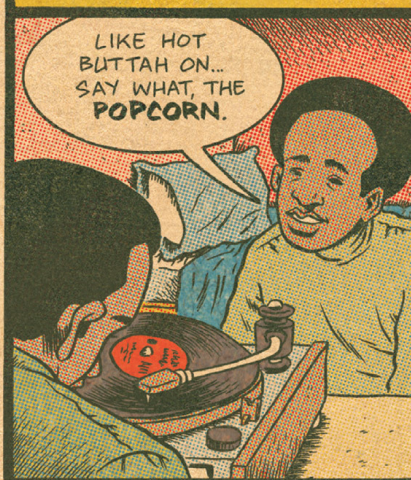
HIS SOUND SYSTEM IS **MODEST**, BUT HE'S FIGURED OUT "WORK-AROUNDS" FOR NOT HAVING BOUTIQUE ITEMS LIKE A MIXING BOARD.



BREAKOUT DOESN'T LET HIS TECHNICAL OR FINANCIAL HANDICAPS STOP HIS DJ'ING PURSUITS.



AS HE ACCUMULATES HIS PLAYLIST OF BEATS, HIS PAL **K.K. ROCKWELL** HANGS OUT AND PRACTICES HIS RHYMES OVER THE MUSIC.



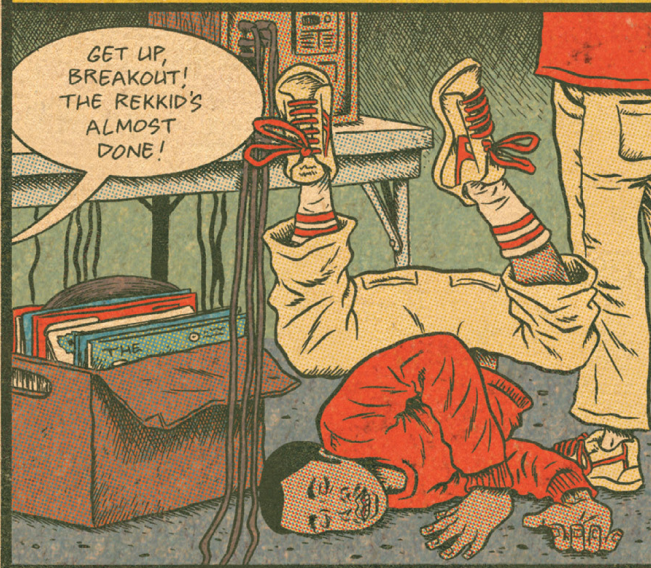
K.K. PARLAYS HIS SHARPENED MICROPHONE SKILLS TO WORK WITH **DJ BARON**, WHO PLAYS SMALL PARTIES IN GYMS AND PARKS ACROSS THE BRONX.



BREAKOUT COMES TO A FEW OF THE BARON/ROCKWELL PARTIES AND IS IMPRESSED. SOON, BOTH DJ'S CONSOLIDATE EQUIPMENT AND RECORDS TO FORM "**THE BROTHERS DISCO**" TO SOME SUCCESS. K.K. IS ALSO PART OF THE PACKAGE TO LEND SUPPORT ON THE MIC.



JUST BECAUSE THE GROUP GAINS POPULARITY DOESN'T MEAN THEY BECOME MORE DISCIPLINED.



PLAYING TO BIGGER CROWDS HELPS TO FINANCE MORE EQUIPMENT AND ALSO ATTRACTS FREE-LANCE TALENT LIKE **BUSY BEE STARSKI**, WHO OFFERS HIS ABILITY TO ANY DJ WITH A CERTAIN CRITICAL MASS.

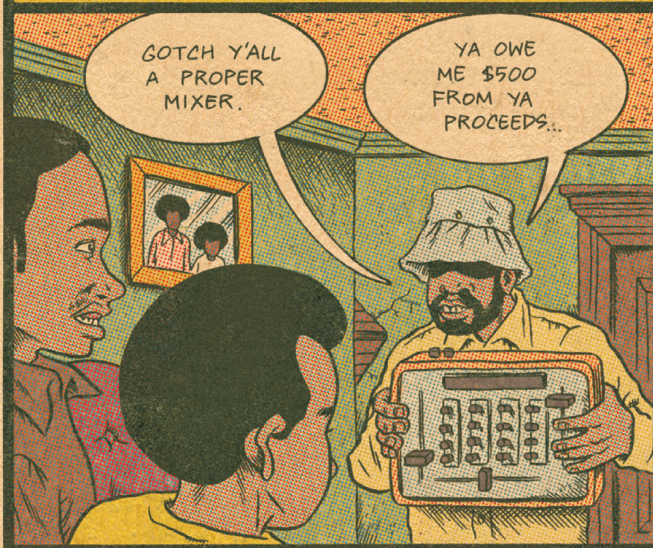


* THE ALPS IS A CHEAP HOTEL IN THE BRONX WHERE COUPLES RETREAT FOR SEXUAL CONGRESS.

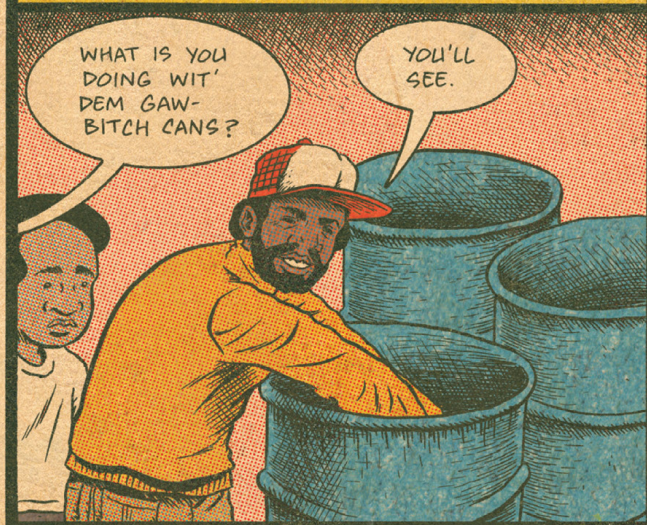
THE CREW CAPTURES THE ATTENTION OF **AFRIKA BAMBAATAA**, WHO DECIDES TO ENGAGE THEM IN BATTLE. BEING RECOGNIZED BY THE **ZULU NATION** IS A FEATHER IN THE CAP FOR THE BROTHERS DISCO, BUT IT GOES WITHOUT SAYING THAT THEY WEREN'T PREPARED FOR THIS FIGHT.



BREAKOUT'S BROTHER, **JAZZY DEE**, WITNESSED THE SMACKDOWN AND IS ELECTED TO HELP MANAGE THE CREW.



THEIR FRIEND, AND FELLOW DJ, **TONY TONE**, IS AN EXCELLENT SOUND MAN, WHO HELPS BUILD UP THEIR SYSTEM WITH NEW EQUIPMENT AND FOUND OBJECTS.



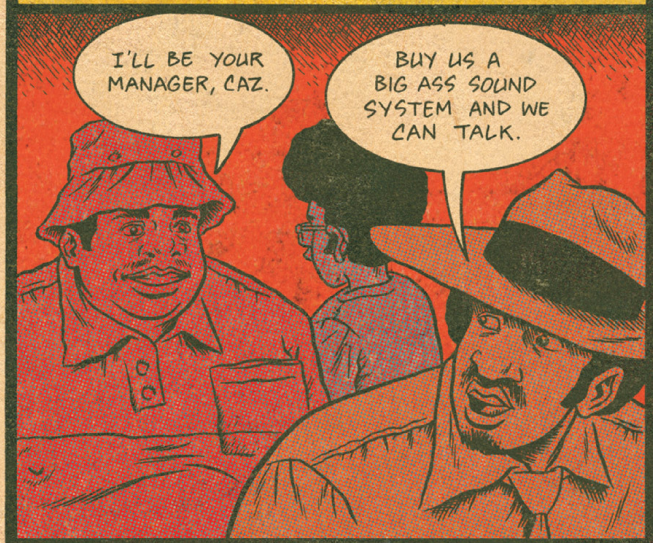
THEY CALL THEIR SYSTEM "THE MIGHTY MIGHTY SASQUATCH," AND THE BROTHERS DISCO ARE **NOT** GOING TO BE MADE INTO FOOLS EVER AGAIN.



DJ DISCO WIZ AND **CASANOVA FLY** REALIZE THAT THEY NEED TO MAKE SOME CHANGES TO THEIR ORGANIZATION IF THEY WANT TO REMAIN COMPETITIVE.



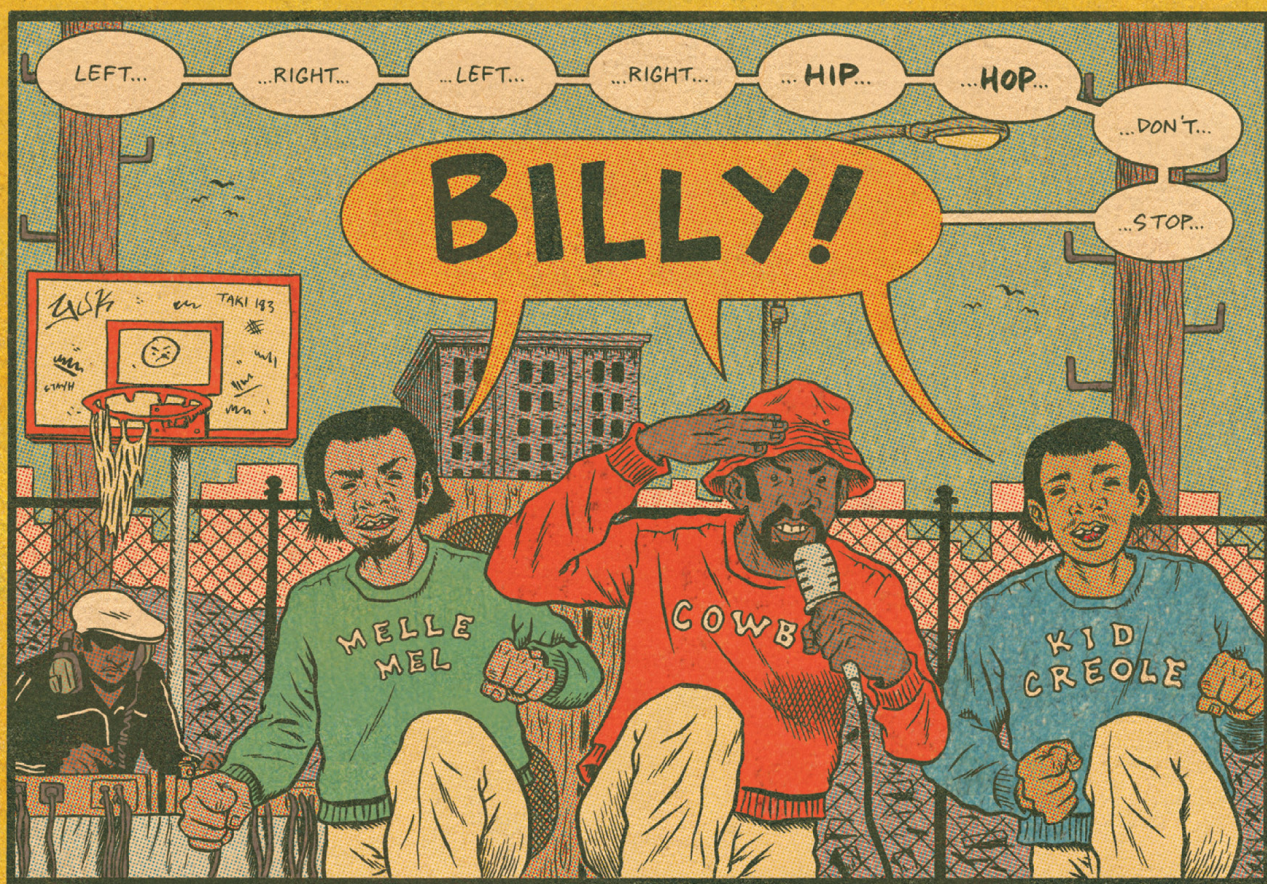
EAVESDROPPING ON THE CONVERSATION IS **HENRY JACKSON**, A BOUNCER FROM A LOCAL NIGHTCLUB...



IN GRANDMASTER FLASH'S NEIGHBORHOOD, A TEEN NAMED BILLY ENLISTED HIMSELF INTO THE MILITARY AND HE'S HEADING OFF TO BOOTCAMP AFTER THIS WEEKEND. FLASH, HIS 3 EMCEES, AND THE BRONX CELEBRATE THEIR FRIEND THE BEST WAY THEY CAN:



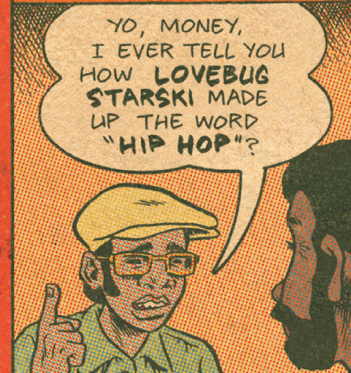
TO KEEP THE CROWD AWARE OF THE REASON THEY'RE ALL THERE, COWBOY CREATES A SPECIAL, SLIGHTLY SATIRICAL ROUTINE FOR THIS PARTY. COWBOY, MELLE MEL, AND KID CREOLE REPEAT THE ACT EVERY HALF HOUR FOR THE DURATION OF THE GET-TOGETHER.



AFTER THE SHOW, FOR WEEKS AND WEEKS, THE PEOPLE AT THE PARTY DEVELOPED SOME SHORTHAND WHEN RECALLING THE EXPERIENCE.



SOMEWHERE IN THE BRONX



RUSSELL "RUSH" SIMMONS, BEING THE ONLY MAN TO PROMOTE SHOWS IN QUEENS, ENJOYS HIS STRONGHOLD. HE DOES HIT SNAGS FROM TIME TO TIME, HOWEVER...

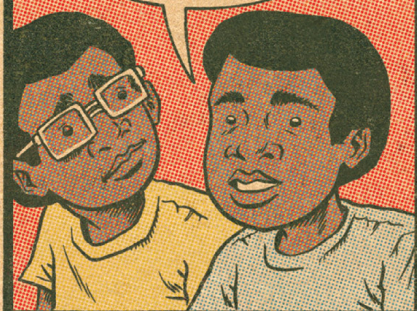


YOU GOT A SHOW WIT' KURTITH THITH WEEKEN'!!!

IT WAS A ACCIDENT, RUSSELL.



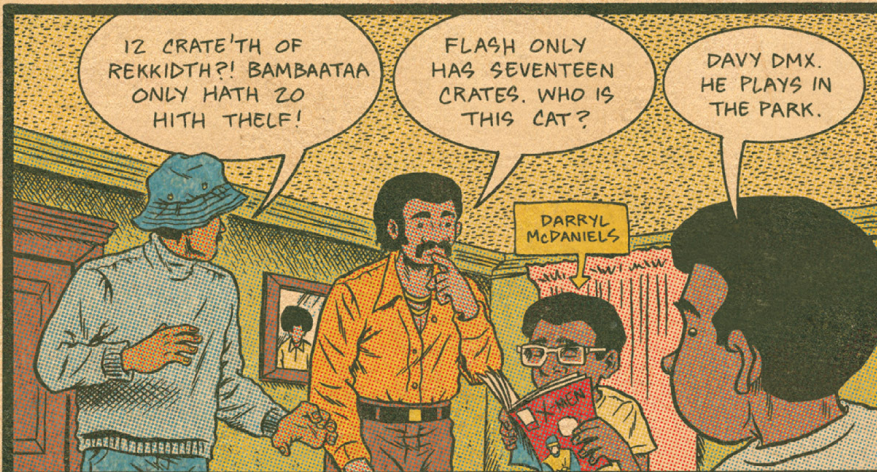
ME AND D KNOW SOMEBODY ILL ON THE WHEELS. HE GOT 12 CRATES OF REKKIDS, TOO.



12 CRATE' TH OF REKKIDTH?! BAMBAATAA ONLY HATH 20 HITH THELF!

FLASH ONLY HAS SEVENTEEN CRATES. WHO IS THIS CAT?

DAVY DMX. HE PLAYS IN THE PARK.



THE ONLY TIME DAVY DMX DOESN'T PLAY MUSIC TO THE PEOPLE IN THE PARK IS WHEN HE'S PLAYING GUITAR IN CHURCH.



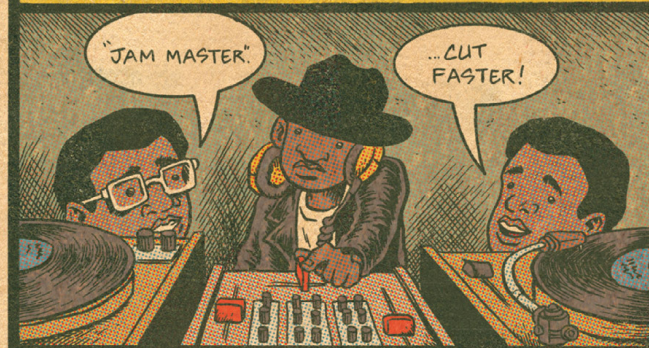
HIS EMCEES, **COOL-T** AND **HURRICANE**, "SOLO SOUNDS," COMPLEMENT THE MUSIC WELL...



KURTIS BLOW IS THE BIGGEST STAR IN HOLLIS, QUEENS, THOUGH, SO IT'S NO SURPRISE THAT DAVY DMX ACCEPTS THE OFFER TO BE HIS DJ.



A HANDFUL OF DJ'S BEGIN TO FILL THE HOLE DMX LEFT IN THE PARKS AND PLAYGROUNDS. NOW YOUNG **JASON MIZELL** CAN MASTER HIS CRAFT PUBLICLY.



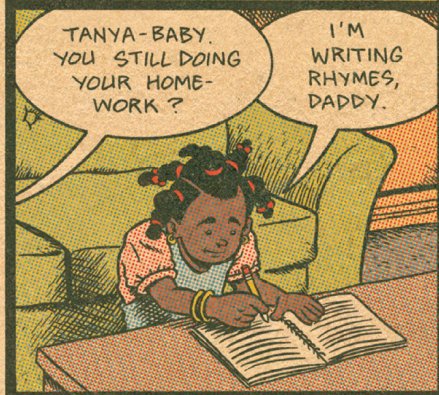
WHERE DOO-WOP SINGERS HAD ONCE STOOD, RAPPERS NOW ADORN THE STREET CORNERS OF HARLEM.



BEING THE OWNER OF HIS OWN RECORD LABEL, PAUL WINLEY IS WELL AWARE OF THIS PARADIGM SHIFT.



RAPPING EVEN SURROUNDS HIM AT HOME.



HIS BUSINESS IS ALSO AFFECTED BY THIS DYNAMIC, NEW CULTURE.



THE SHOPS ARE BECOMING HIP TO THE NEEDS OF THE DJ.



...YOU MEAN TO TELL ME YOU'RE ABLE TO MARK THESE RECORDS UP \$20, \$30 AND NOT ONLY DO THEY SELL, BUT THESE DJ'S WILL BUY TWO COPIES?!



WILL YOU TELL ME WHAT THE MOST IMPORTANT "BREAKS" ARE?



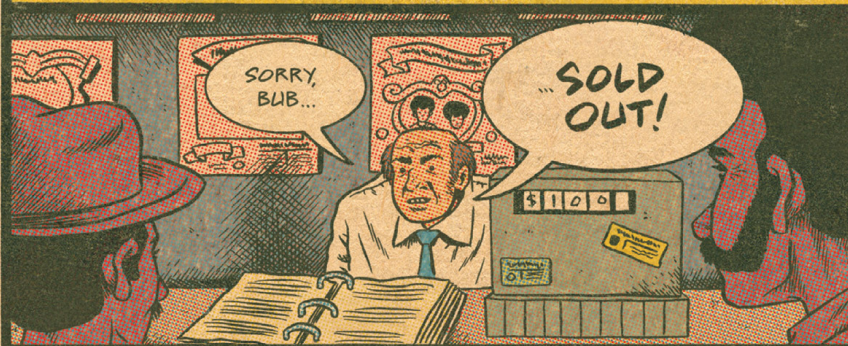
IN SHORT ORDER, WINLEY COMPILES THESE COVETED SONGS INTO A SINGLE RECORD.



THE TRACK LISTING:

BOB JAMES: TAKE ME TO THE MARDI GRAS
PAT LUNDY: WORK SONG
THE J.B.'S: BLOW YOUR HEAD
THE MAGIC DISCO MACHINE: SCRATCHIN'
NEW BIRTH: GOT TO GET A KNUIT
NEW BIRTH: I CAN UNDERSTAND IT
CREATIVE SOURCE: CORAZON
DENNIS COFFEY AND THE DETROIT GUITAR BAND: SCORPIO

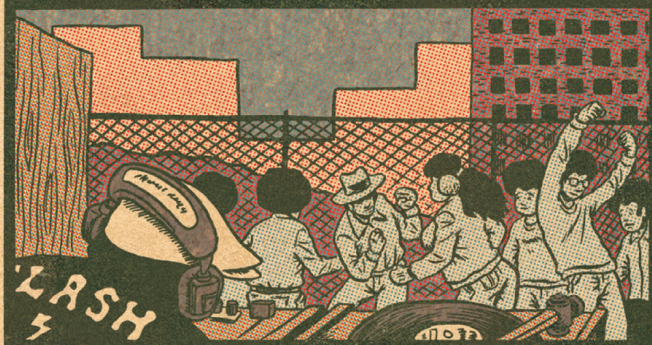
BECAUSE OF THE DUBIOUS LEGALITY OF THIS BOOTLEG GEM, WINLEY DISTRIBUTES **SUPER DISCO BRAKE'S** TO STORES IN A "LOW-KEY" MANNER AND URGES THEM TO KEEP THE RECORD BEHIND THE COUNTER. IN SPIKE OF ALL THE CLOAK & DAGGER...



THIS SUCCESS FORCES PAUL TO RECONSIDER THINGS.



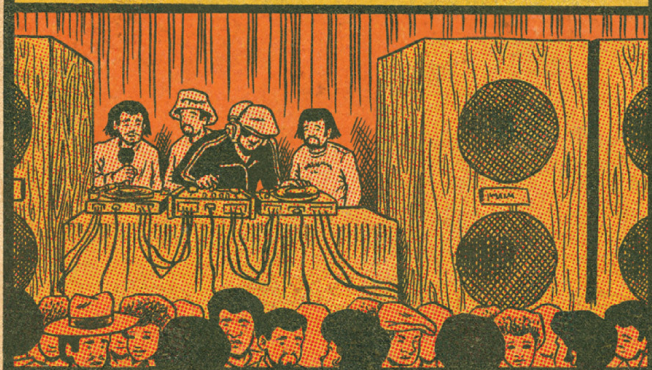
PRECIPITATION WOULD OBVIOUSLY BE A PROBLEM, BUT THE SIMPLE FRIGIDITY OF A NEW YORK NOVEMBER ISN'T ENOUGH TO KEEP FLASH AND HIS 3 MC'S FROM PLAYING FOR THEIR CROWD.



RAY CHANDLER HAPPENS TO WANDER NEAR, AT FIRST THINKING THAT THE PARTY IS A GANG FIGHT OR SOMETHING.



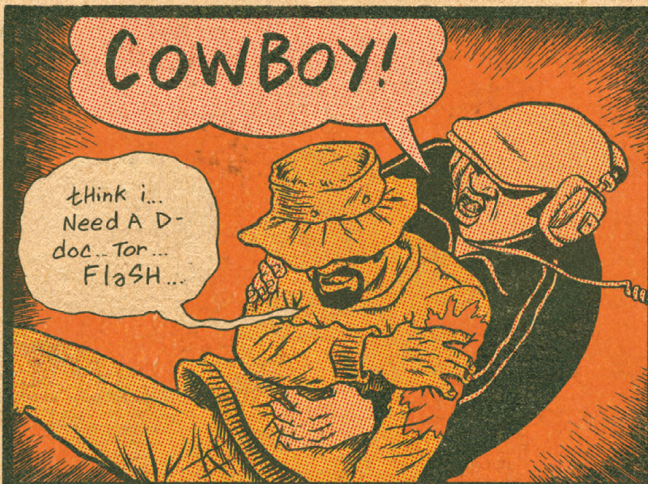
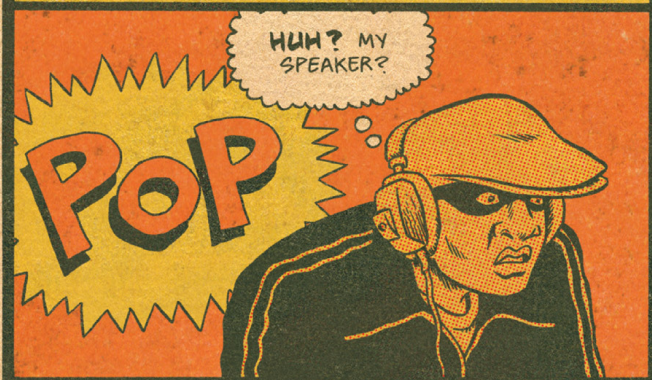
CHANDLER RECENTLY OPENED A CLUB AND, WITH SOME COAXING, COMMISSIONS GRANDMASTER FLASH TO PLAY THE VENUE EACH WEEK.



PRETTY SOON KOOL DJ AJ SIGNS ON AS AN OPENING ACT. THE BUZZ ON THE STREET ABOUT THE BLACK DOOR CLUB PROMPTS BUSY BEE STARKSI TO JOIN AJ.



MORE AND MORE PEOPLE FILL THE ROOM EACH WEEK AS FLASH WHIPS THEM INTO A BOMBASTIC FRENZY.



IT TAKES WEEKS FOR COWBOY TO GET BACK ON STAGE. IN THE MEANTIME, A GROUP OF FORMER BLACK SPADES NOW KNOWN AS THE CASANOVAS BEGIN SHOWING UP AND THEY'RE NOT LOOKING TO PAY TO GAIN ENTRY TO CHANDLER'S BLACK DOOR VENUE.



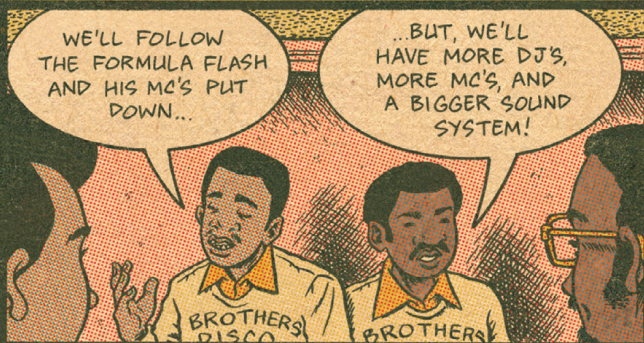
BRINGING GRANDMASTER FLASH AND HIS 3 MC'S IN-DOORS AND CHARGING PATRONS FOR THE PRIVILEGE TURNS OUT TO BE A LUCRATIVE GAME CHANGER.



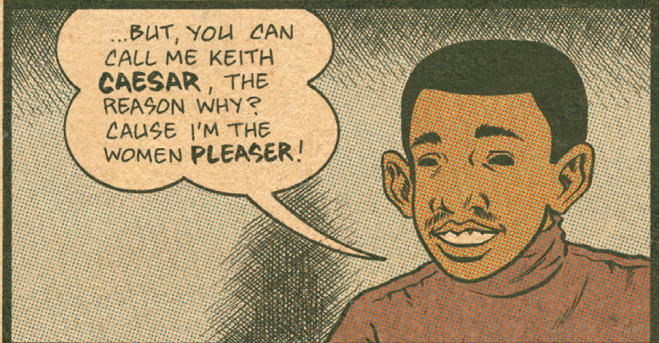
VERY RAPIDLY THEY OUTGROW **THE BLACK DOOR** CLUB TO PLAY VENUES THREE TIMES THE SIZE TO ACCOMMODATE THEIR DEMAND.



THIS NEW POTENTIAL SOURCE OF INCOME, PLAYING THE NIGHTCLUB CIRCUIT, BECOMES MORE THAN JUST A CONSIDERATION FOR **THE BROTHERS DISCO** IN THE NORTH BRONX.



AFTER A FEW AUDITIONS, DJ BARON AND DJ BREAKOUT WEAVE IN A NEW MC, **KEITH KEITH**, TO JOIN K.K., ROCKWELL AND THE MERCURIAL BUSY BEE ON THE MICROPHONE.



STRATEGICALLY SETTING THEMSELVES APART FROM THE REST, THE BROTHERS DISCO INDUCT A FEMALE MC, **SHA-ROCK**, INTO THE GROUP. SHE COMES COMPLETE WITH HER OWN SECURITY FORCE.



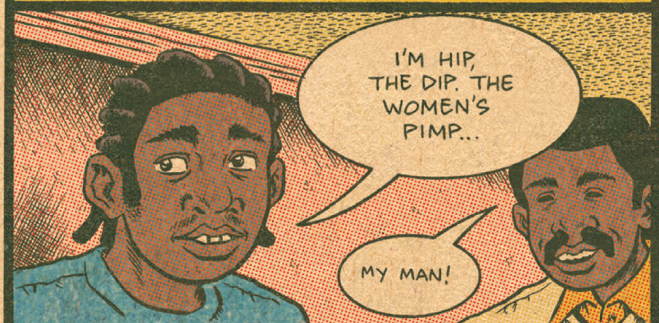
WITH PRACTICE AND IMAGINATION, THE CREW CREATES A DECENT ACT FULL OF ROUTINES AND ANTICS. NIGHTCLUBS BEGIN TO WELCOME THEM WITH OPEN ARMS.



THE ONE PROBLEM WITH PLAYING LATE IS THAT BUSY BEE'S MOM **ROUTINELY** DRAGS HIM OUT OF THE VENUE FOR BREAKING CURFEW.



THE EXISTING MC'S SEEM TO JIVE MOST WITH DJ BREAKOUT. A FRUSTRATED DJ BARON MAKES SURE TO FIND AN MC WHO COMPLEMENTS HIS STYLE OF PLAY. **RAHIEM** FILLS THAT ROLE, TAKING BUSY BEE'S PLACE.



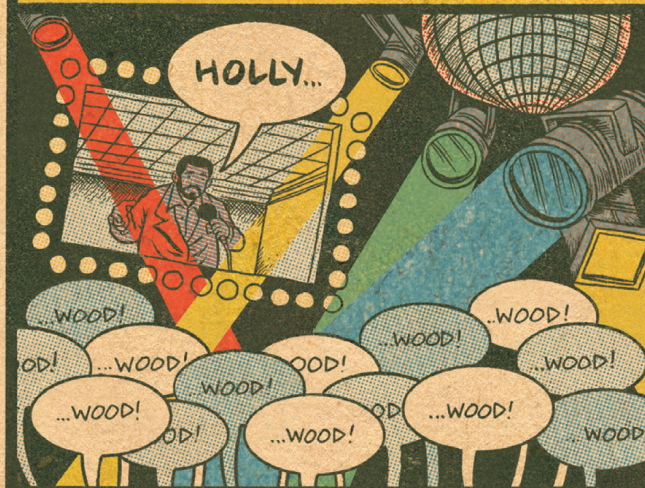
ONCE THE TEAM GELS THEY TAKE **THE MIGHTY MIGHTY SASQUATCH** (THEIR SOUND SYSTEM) AROUND TOWN, BOOKING SHOWS AS **THE BROTHERS DISCO** AND **THE FUNKY FOUR MC'S**.



THEIR UNIQUE PRESENTATION EARNS THEM MONEY AND **NOTORIETY** AROUND THE BRONX AND QUEENS.



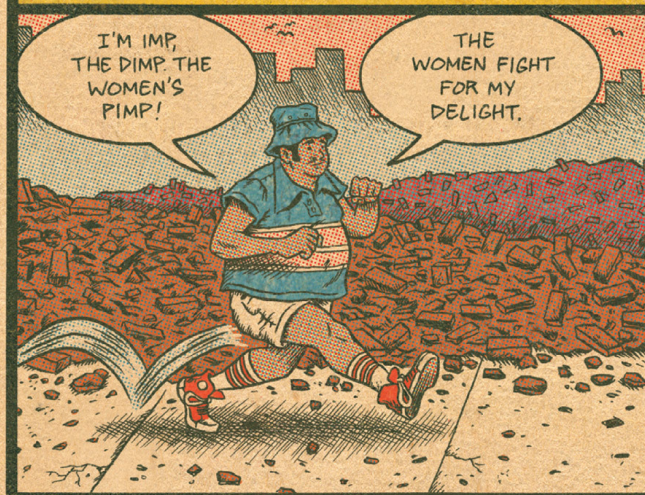
WITH CLUBS IN NEIGHBORING BOROUGH BOOKING DJ'S, MANHATTAN'S **DJ HOLLYWOOD** FEELS HIS CAT-BIRD SEAT MAY BE IN JEOPARDY. HE BEGINS PLAYING SOMETIMES 5 VENUES A NIGHT, MAKING AS MUCH AS \$2000 IN AN EVENING.



HOLLYWOOD ISN'T WITHOUT SOME ADVERSITY, THOUGH. HIS MC, **EDDIE CHEBA**, AND HIS DJ PROTEGES, **JUNEBUG** AND **LOVEBUG STARSKI**, GET HIRED AWAY TO WORK A NIGHTCLUB IN THE BRONX CALLED **DISCO FEVER** IN AN EFFORT TO ATTRACT AN ADULT AUDIENCE.



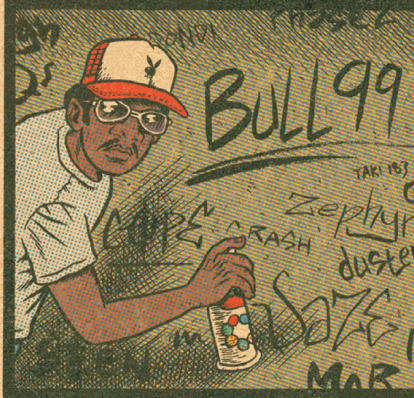
EVERY MAJOR CREW EVENTUALLY PLAYS A CLUB CALLED "**THE SPARKLE**," WHERE **HENRY "BIG BANK HANK" JACKSON** WORKS AS A BOUNCER. A HUGE FAN, HE RECORDS TAPES OF HIS FAVORITE ROUTINES.



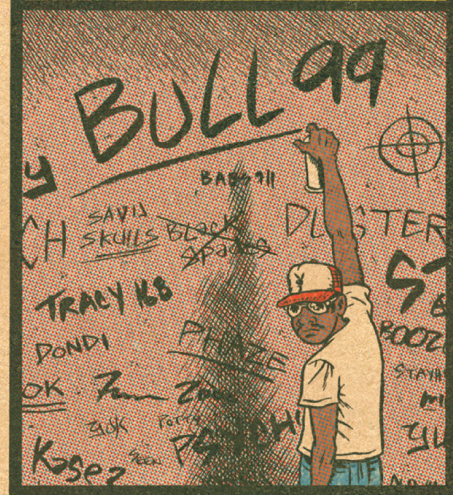
FOR GENERATIONS, YOUNG FRED'S FAMILY HAS MAINTAINED A PLACE OF HISTORIC SIGNIFICANCE. HIS GRANDFATHER WAS GOOD FRIENDS WITH **MARCUS GARVEY**, WHO INDUCTED HIM TO RUN THE BROOKLYN BRANCH OF THE UNIVERSAL NEGRO IMPROVEMENT ASSOCIATION.



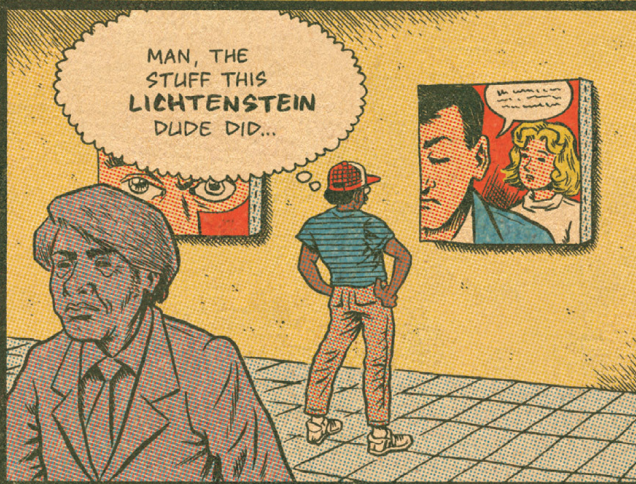
FRED'S FATHER WAS IN THE **AUDUBON BALLROOM** WHEN **MALCOLM X** WAS ASSASSINATED. HE HEARD HIS FATHER'S WAR STORIES WHEN THE FAMILY WOULD ENTERTAIN JAZZ LEGENDS LIKE **DIZZY GILLESPIE** AND **MILES DAVIS** AT THEIR BEDFORD-STUYVESANT HOME.



ONE WONDERS WHAT **FRED BRATHWAITE'S** GODFATHER, BEBOP PIONEER **MAX ROACH**, THINKS OF THE YOUNG MAN'S CURRENT OBSESSION.



HE ROUTINELY SKIPS SCHOOL TO VISIT MUSEUMS AND ART GALLERIES (TAGGING "**BULL 99**" ALONG THE WAY). ON THIS DAY, DURING A POP ART EXHIBIT, FRED DISCOVERS AN IMPORTANT CORRELATION.



NOBODY ELSE IS MAKING THIS CONNECTION! PEOPLE **HATE** THIS SHIT... MATTER OF FACT...



AS HE CONTINUES TO STUDY, IN THIS ARTISTIC CONTEXT, THERE IS ONE NAME THAT STANDS OUT FROM THE REST.

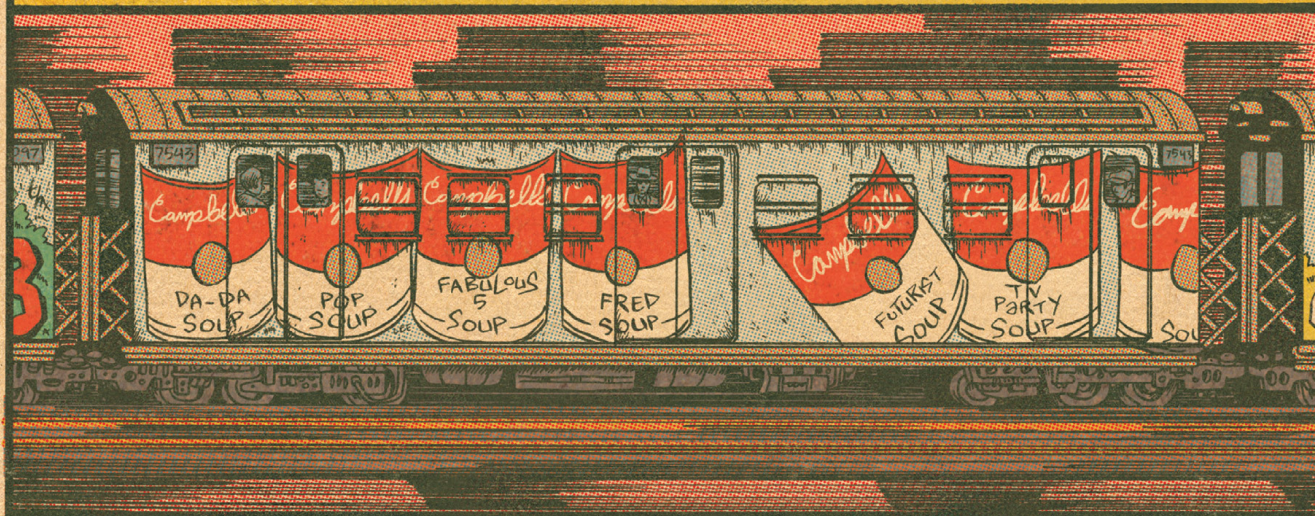


CURIOUS ABOUT THE IDENTITY OF THIS MYSTERIOUS ARTIST, THE WORD ON THE STREET LEADS FRED TO THIS LOWER EAST SIDE HIGH SCHOOL.

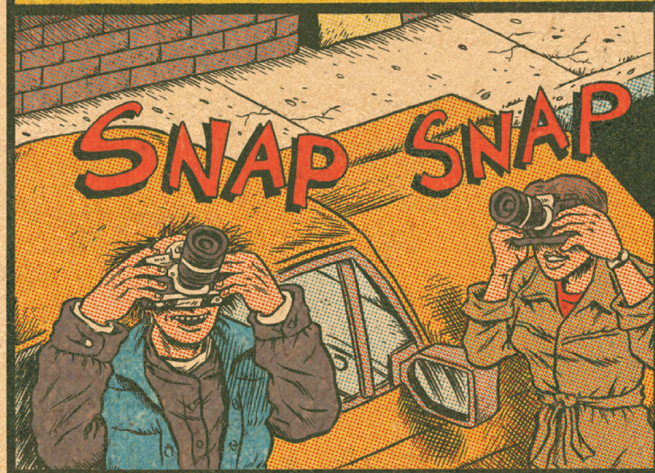




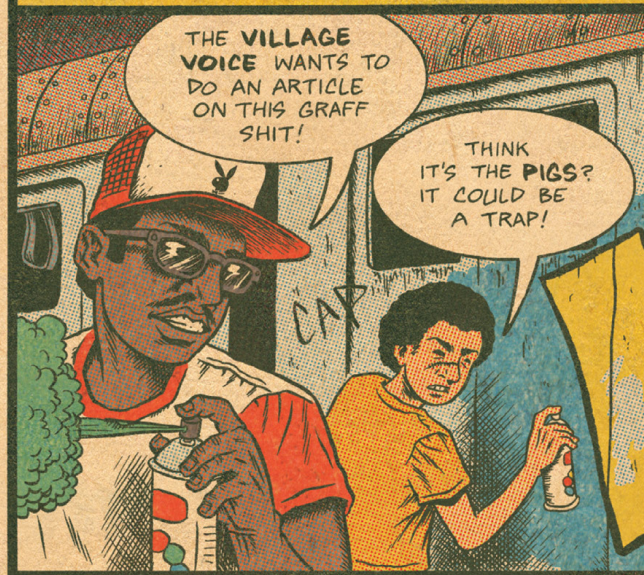
ONCE LEE IS CONVINCED THAT FRED IS LEGIT, HE FOLDS BRATHWAITE INTO HIS ILLUSTRIOUS GRAFFITI CREW, **THE FABULOUS FIVE**. IN HONOR OF THIS NEW ASSOCIATION, BULL99 DROPS THIS MONIKER FOR A NEW ALIAS: **FRED FAB FIVE**. WITH THIS UNDERGROUND CREDIBILITY HE SHARES HIS THOUGHTS WITH NEW YORK CITY.



THE MEANING OF FRED'S **CAMPBELL'S SOUP TRAIN** ISN'T LOST ON **HENRY CHALFANT** AND **MARTHA COOPER**, WHO HAVE BEEN DOCUMENTING THIS VIBRANT, NEO-ART MOVEMENT TOGETHER, WITH LITTLE OR NO MAINSTREAM SUPPORT.



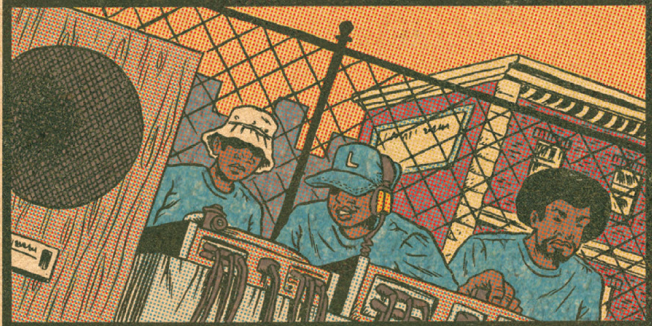
AS HIS TRAIN ROLLS ALONG, FRED GETS A PHONE CALL.



AT THIS JUNCTURE, THE CLUB SCENE IS THOUGHT OF AS THE **MAJOR LEAGUES** FOR HIP HOP PERFORMERS IN THE BRONX.



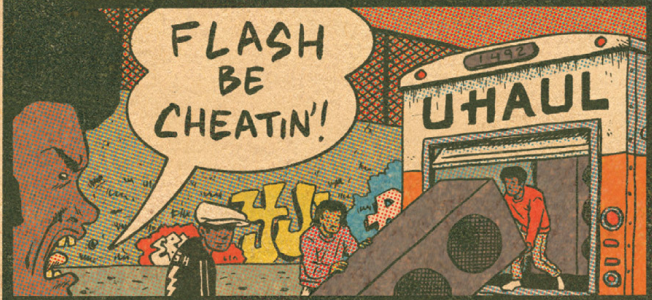
THE PARKS AND GYMS ARE STILL VIBRANT LOCALES FOR GOOD PARTIES. ONE OF THE BEST CREWS AT THE OUTDOOR JAMS IS THE **L BROTHERS**, MADE UP OF FLASH'S PROTEGE, THEODORE, HIS OLD PAL MEAN GENE, AND THEIR BROTHER, CORDIE-O.



WORD TRAVELS ABOUT YOUNG THEODORE'S PRODIGIOUS TALENT ON THE WHEELS OF STEEL. LACKING MC'S AT THEIR SHOWS, KEVVY KEV AND MASTER ROB, ANOTHER SET OF BLOOD BROTHERS, FILL THAT POSITION. AS THEY GAIN POPULARITY, BUSY BEE STARKSI JOINS THEM ON THE MIC.



THE L BROTHERS BECOME WELL KNOWN ENOUGH TO APPEAR ON GRANDMASTER FLASH'S RADAR. HE DECIDES HE'S HAD ENOUGH OF THEM AND CALLS THE NEW GROUP OUT TO BATTLE, DRAGGING AS MUCH EQUIPMENT AS POSSIBLE FROM THE CLUB TO THE DUEL.



THE SHOWDOWN TAKES PLACE IN NEUTRAL **ZULU NATION** TERRITORY. ANGERED BY FLASH'S BREACH OF ETIQUETTE, AFRIKA BAMBAATAA HELPS THE L BROTHERS EVEN THE SCALE, AS THE CROWD IS ALREADY ACCLIMATED TO HIS PLAYLIST.



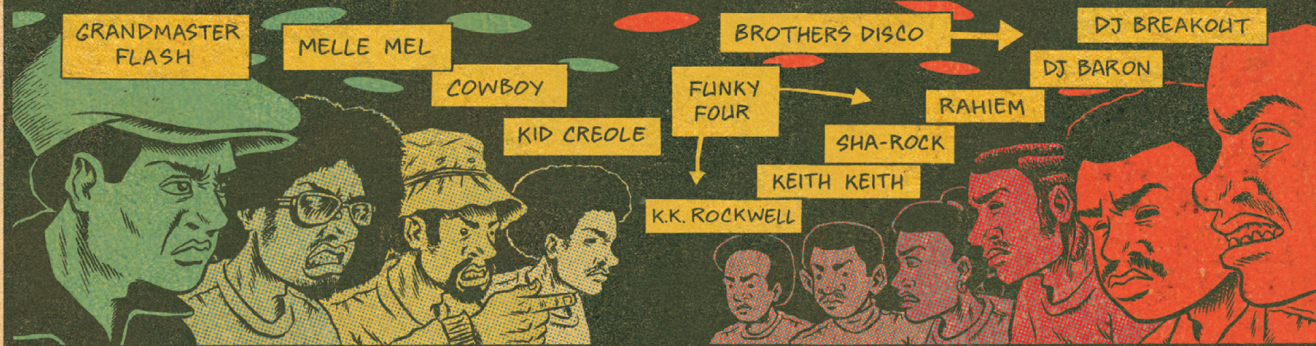
AFTER THE L BROTHERS EMERGE AS THE VICTORS, THEIR NOTORIETY EARNS THEM A CHANCE INSIDE THE CLUB GAME.



A SHOOTOUT OCCURS AT ONE OF THEIR SHOWS, RESULTING IN THE DEATH OF A POWERFUL DRUG DEALER'S SIBLING. THEODORE AND CREW DECIDE TO STAY OUT OF THE SPOTLIGHT FOR AN INDEFINITE LENGTH OF TIME.



GRANDMASTER FLASH AND HIS 3 MC'S NEXT TARGET IN THEIR QUEST FOR DOMINATION IS THE BROTHERS DISCO AND THE FUNKY FOUR MC'S. EACH CREW IS TALENTED. EACH CREW HAS LOYAL FOLLOWINGS. AND BOTH GROUPS HAVE ENOUGH MUSCLE AND SECURITY THAT THEY DON'T HAVE TO WORRY ABOUT ANY "STICK-UP KIDS" THREATENING THEIR POSITIONS.



THE MAJOR FACTORS THAT PUT FLASH AND HIS GUYS OVER THE TOP ARE THEIR PSYCHOLOGY AND ACCUMULATED EXPERIENCE.



THE BEATDOWN IS MERCILESS AND HARD TO WATCH, AS THE FUNKY FOUR GET THEIR HEARTS TAKEN.



THROUGH THE ONSLAUGHT, FLASH AND MELLE MEL ARE EXTREMELY IMPRESSED WITH RAHIEM'S BRAVADO, SO THEY APPROACH HIM TO JOIN THE CREW. LET DOWN BY THE FUNKY FOUR'S WEAK PERFORMANCE, RAHIEM'S CHOICE IS EASY. NOT LONG AFTER, MR. NESS/SCORPIO FOLLOWS RAHIEM AND THEY ESTABLISH THEMSELVES AS **GRANDMASTER FLASH AND THE FURIOUS FIVE**.



RAHIEM ISN'T THE ONLY CASUALTY IN THE BROTHERS DISCO'S ORGANIZATION.

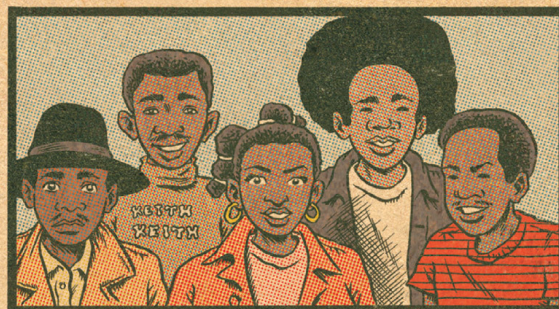
I JUST AIN'T FEELIN' IT, NOW...



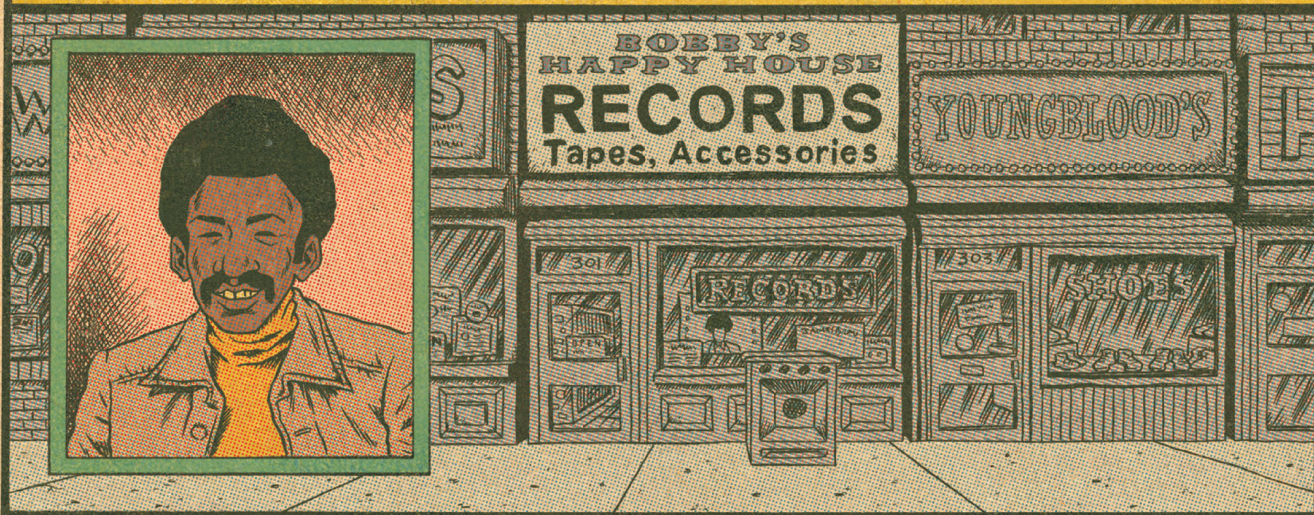
K.K. ROCKWELL RAPIDLY RECRUITS A FEW HIGH-SCHOOL FRIENDS, **JAZZY JEFF** AND **RODNEY C**, INTO THE GROUP, SO THAT THEY CAN MAINTAIN A PRESENCE IN THE CLUBS.



SHA-ROCK CAN'T HELP BUT REJOIN AFTER SEEING THE DYNAMISM OF THESE NEW ADDITIONS. THEY OVERCOME NOMENCLATURAL SNAGS AND PROTECT THEIR "BRAND" BY CALLING THEMSELVES **FUNKY FOUR PLUS ONE**.



NOBODY CAN ACCUSE **BOBBY ROBINSON** OF BEING ANYTHING LESS THAN A BRILLIANT AND ENTREPRENEURIAL MAN. AFTER THE WAR, HE BECAME THE FIRST BLACK MAN TO OPEN A BUSINESS, THIS RECORD SHOP, IN **HARLEM... ON 125TH ST., NOT FAR FROM THE APOLLO THEATER**, TO BE EXACT. HE'S ALSO A RECORD PRODUCER, CREATING LABELS FOR MUSICIANS BASED ON GENRES THAT SELL WELL AT THE STORE.



THE STRATEGIC LOCATION OF BOBBY'S SHOP ALLOWS FOR A WIDE-RANGING CLIENTELE, WHICH INCLUDES THE OCCASIONAL CELEBRITY.



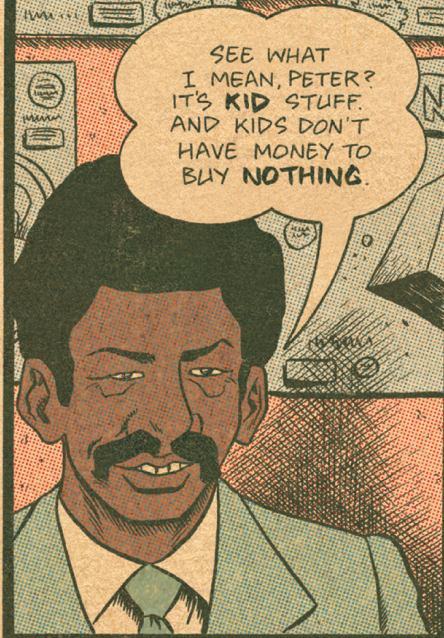
ROBINSON HAS RAISED HIS NEPHEW, GABRIEL JACKSON, FOR YEARS. THE BOY AND HIS FRIENDS HAVE A SPECIFIC APPRECIATION FOR HIP HOP, BASED ON THE DJ HOLLYWOOD AND LOVEBUG STARSKI MIX TAPES THAT FLOAT THROUGH HIS UNCLE'S HANDS.



GABRIEL'S NICKNAME IS "SPOONIE" BECAUSE HE DOESN'T USE ANY OTHER UTENSILS WHILE EATING.



A SMALL-TIME RECORD PRODUCER, PETER BROWN, STOPS BY THE STORE TO SPITBALL DIFFERENT IDEAS TO BOBBY.



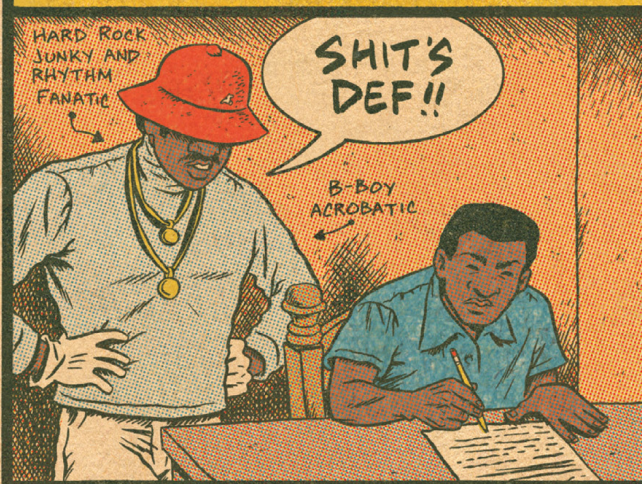
SPOONIE GEE AND HIS FRIENDS KOOL MOE DEE AND L.A. SUNSHINE SHARE THE REPUTATION OF BEING THE BEST RAPPERS IN NORMAN THOMAS HIGH SCHOOL. BETTER KNOWN AS THE **TREACHEROUS THREE**, THE GROUP HAS LITTLE COMPETITION.



THE NEXT DAY DURING LUNCH, **SPECIAL K** FINDS OUT ABOUT MOE DEE'S SPITFIRE LYRICAL ABILITY.



THOUGH HE LOST THE BATTLE, **SPECIAL K** CAN'T HELP BUT BE INSPIRED BY HIS OPPONENT'S TALENT. HE RUNS HOME TO TRY AND CREATE HIS OWN MACHINE-GUN RAP STYLE. K'S BROTHER, **T LA ROCK**, HAS BEEN SNOOPING ON HIM FOR HOURS.



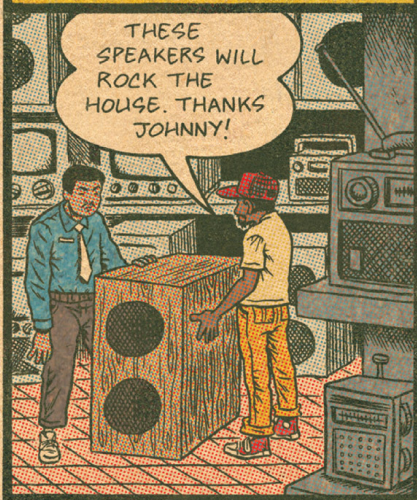
SPECIAL K CANNOT WAIT TO CORNER MOE DEE!



EACH EARNING THE OTHER MAN'S RESPECT, THE TWO EMCEES BECOME INSEPARABLE.



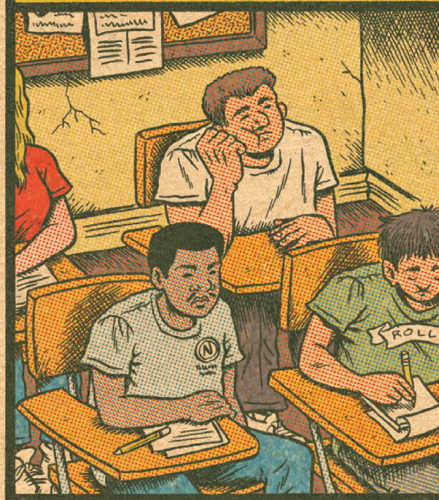
BY DAY, 23-YEAR-OLD JOHN RIVAS WORKS LONG HOURS CUSTOM BUILDING SPEAKERS AT AN ELECTRONICS STORE IN THE MIDDLE OF MANHATTAN.



HIS INTIMATE KNOWLEDGE OF SOUND EQUIPMENT WORKS TO HIS BENEFIT AS HE MOON-LIGHTS, SPINNING RECORDS UNDER THE NAME LUCKY THE MAGICIAN.



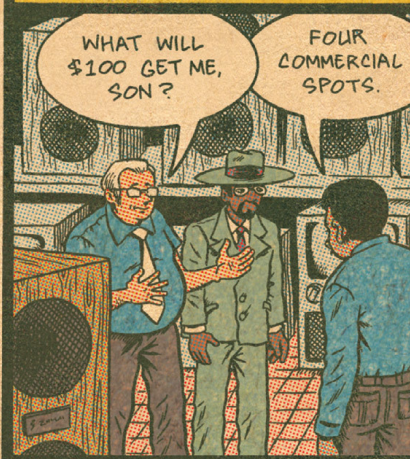
INTERESTED IN HONING HIS SKILLS ON THE MICROPHONE, "LUCKY" ENROLLS IN CLASSES AT THE NEW YORK SCHOOL OF ANNOUNCING AND SPEECH.



NETWORKING WITH PEERS AT SCHOOL, HE LEARNS...



IT DOESN'T TAKE LONG FOR JOHN TO FIND SPONSORS. HIS MANAGER AT THE STORE KNOWS THAT HE ALREADY COMMANDS A DECENT CROWD AT HIS PARTIES.



STARTING OFF ALREADY MAKING MONEY, LUCKY THE MAGICIAN STREAMLINES HIS HANDLE TO MR. MAGIC. ON SUNDAY NIGHTS FROM 2AM - 4AM HE HOSTS...



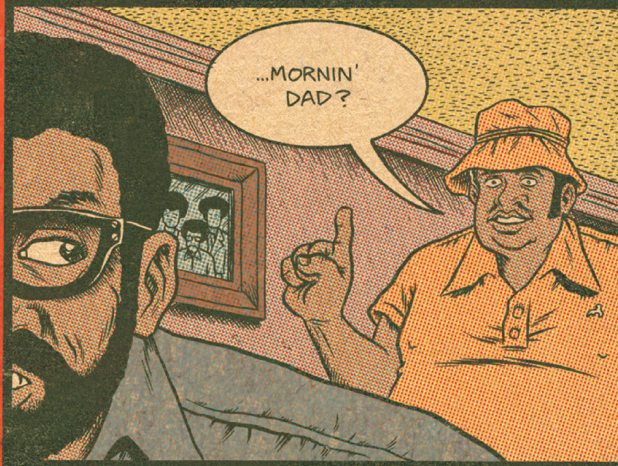
AS MR. MAGIC FINDS HIS NICHE, HE STARTS INVITING HIP HOP PERFORMERS TO VISIT THE PROGRAM.



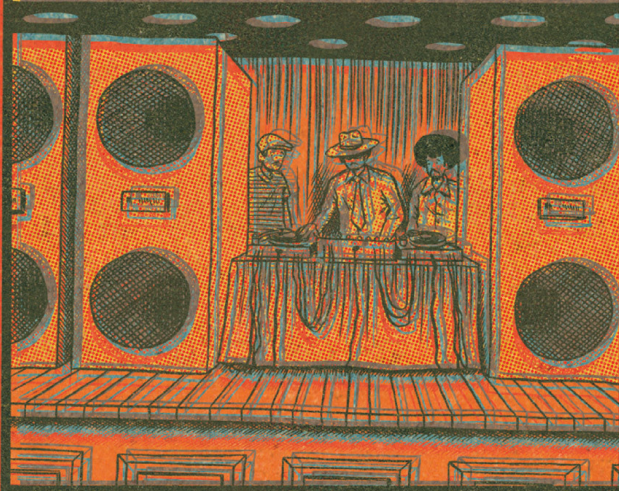
MAGIC'S SHOW BECOMES AN IMPORTANT VENUE TO GET THE WORD OUT.



ON ONE CONDITION, **BIG BANK HANK** HAS THE OPPORTUNITY TO BECOME **CASANOVA FLY'S** MANAGER. HANK MUST RESORT TO HIS LAST OPTION IN HIS QUEST TO GET CAZ A BIGGER, BETTER SOUND SYSTEM.



HIS DAD GIVES IN AND NOW **CAZ** AND **THE MIGHTY FORCE** CAN FINALLY COMPARE TO THE LIKES OF **FLASH**, **BAMBAATAA**, AND **BREAKOUT**.



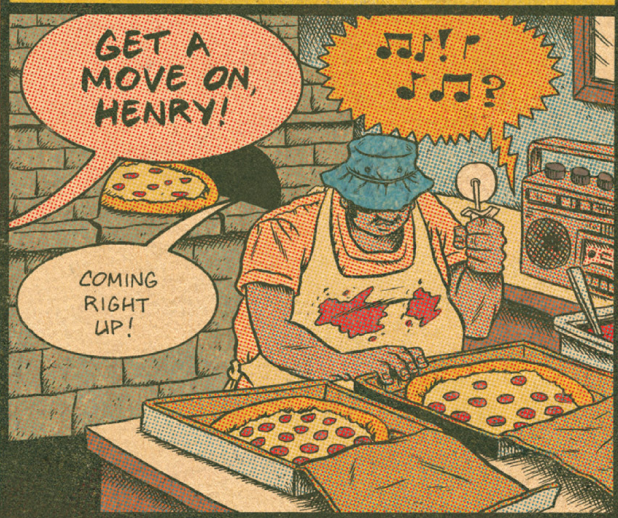
CASANOVA FLY BECOMES A **GRANDMASTER** IN HIS OWN RIGHT, BY BEING ABLE TO SPIT OUT CLEVER RHYMES AND KEEP THE BEAT AT THE SAME TIME.



IT'S A HECK OF A SIGHT TO WITNESS, BUT THE PRESSURE HANK FEELS TO PAY BACK HIS DAD IS STRONGER THAN THE AURA THAT CAZ CREATES PUBLICLY.



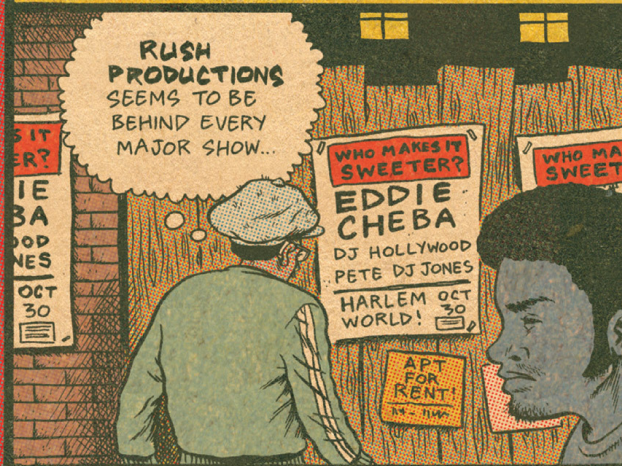
HIP HOP MANAGEMENT ISN'T QUITE PAYING THE DIVIDENDS THAT HE EXPECTED, SO HANK GETS A DAY JOB.



THE MUSIC IS STILL OMNIPRESENT, THOUGH, THANKS TO THE TAPES CAZ RECORDED FOR HANK TO USE FOR PRESS KITS.



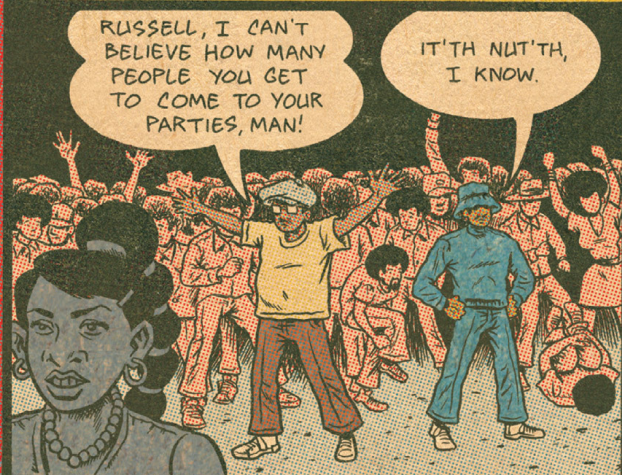
ROCKY FORD IS ONE OF THE ONLY PEOPLE AT **BILLBOARD MAGAZINE** EQUIPPED TO HANDLE A STORY IDEA REVOLVING AROUND THE NEW "BREAK BEAT" FAD. HE DOESN'T KNOW MUCH ABOUT IT, BUT HE'S INTERESTED.



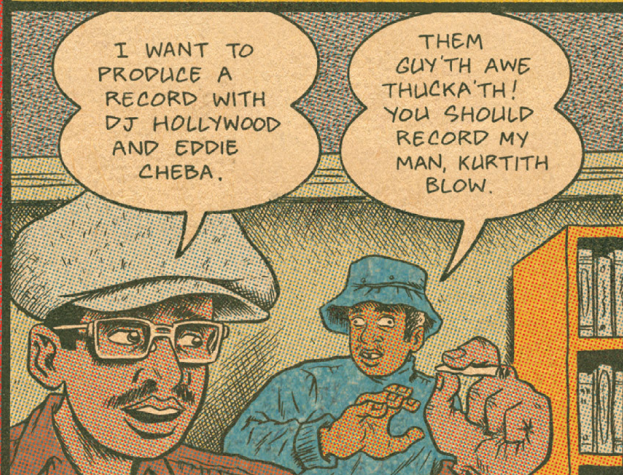
ON ONE FRUITFUL DAY, ROCKY CATCHES UP WITH THE KID RESPONSIBLE FOR WALLPAPERING **QUEENS** WITH ALL THOSE PROMOTIONAL FLYERS. TURNS OUT IT'S YOUNG, RETIRED **DJ RUN**.



FORD BECOMES FAST FRIENDS WITH **RUSSELL "RUSH" SIMMONS**. BOTH BEING INTELLIGENT GUYS, THEY SEE THAT THEIR UNION IS MUTUALLY BENEFICIAL.



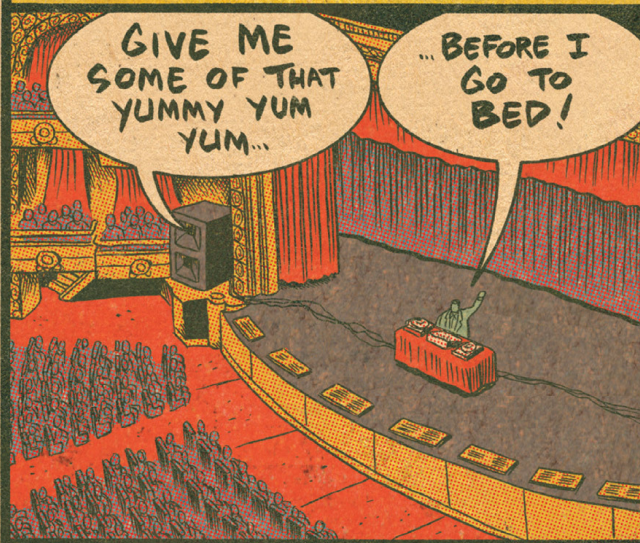
CLEARLY WITNESSING SOMETHING **BIG** BUBBLING TO THE SURFACE, ROCKY SACRIFICES HIS GIG AT THE MAGAZINE. HIS **INSPIRATION** IS PALPABLE.



DJ HOLLYWOOD'S POPULARITY HAS BEEN ON A STEADY INCLINE FOR A WHILE, THANKS TO PLAYING 5 TIMES A NIGHT AT VENUES ALL AROUND TOWN.



HIS **SWAGGER** AND **EGO** DON'T EVEN FALTER WHEN HE HAS THE CHANCE TO WARM UP FOR **BIG**, NATIONAL ACTS.



BILL CURTIS AND HIS FATBACK BAND ARE IN ATTENDANCE THIS PARTICULAR NIGHT. THEY'RE AMAZED BY HOW THE CROWD CONTINUOUSLY SCREAMS FOR **HOLLYWOOD** AS THE HEADLINERS TRY TO GET THROUGH THEIR SET.



CURTIS BEGINS SEEING **HIP HOP** MORE AND MORE ON AN EVERYDAY BASIS.



IN THE STUDIO, THE FATBACK BAND HAS HIT A NEAR **IMPENETRABLE** ROADBLOCK WHILE WORKING ON THEIR SONG "CATCH THE BEAT."



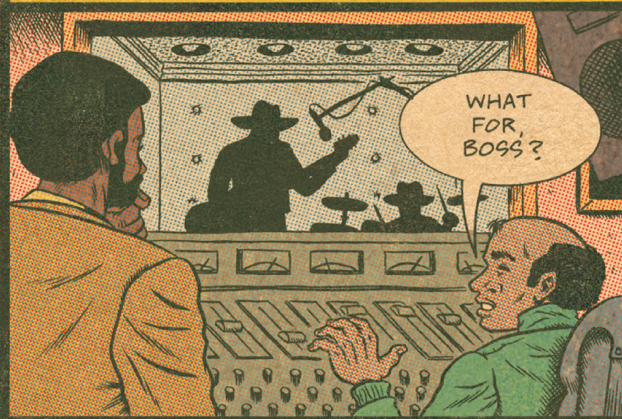
DJ HOLLYWOOD'S APPRENTICE, **LOVEBUG STARSKI**, IS PLAYING A VENUE CALLED **HARLEM WORLD**, WHICH HAS JUST UNDERGONE A MAKEOVER, TRANSITIONING FROM DISCO TO **HIP HOP**.



THE OCCASION IS A BIRTHDAY PARTY FOR FORMER CHILD SINGER/CURRENT SONG WRITER AND RECORD PRODUCER **SYLVIA ROBINSON**. THIS IS HER INTRODUCTION TO **HIP HOP** AND SHE IMMEDIATELY RECOGNIZES THE VALUE IN IT.



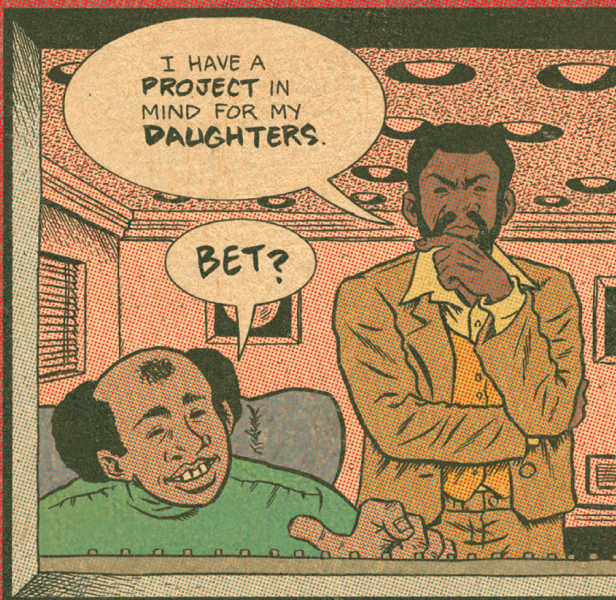
IT'S NOT TYPICAL FOR **PAUL WINLEY** TO SPEND EXTRA TIME AND MONEY IN THE RECORDING STUDIO, BUT TODAY HE'S DECIDED TO HAVE HIS HOUSE BAND, THE **HARLEM UNDERGROUND BAND**, CREATE AN INSTRUMENTAL TRACK FOR HIM AFTER A LONG DAY AT WORK.



WHAT FOR, BOSS?

I HAVE A PROJECT IN MIND FOR MY DAUGHTERS.

BET?



BEING AT AN EPISCOPAL SUMMER CAMP DOESN'T STOP YOUNG **CURT "FLIRT"** AND **ED "LOVER"** FROM PULLING THEIR USUAL CAPERS.



MAN, HE'S PUNKIN' OUT ON US!

CHILL OUT, CURT. HE HAS THE STUFF ALREADY. HE'S JUST BUSY.

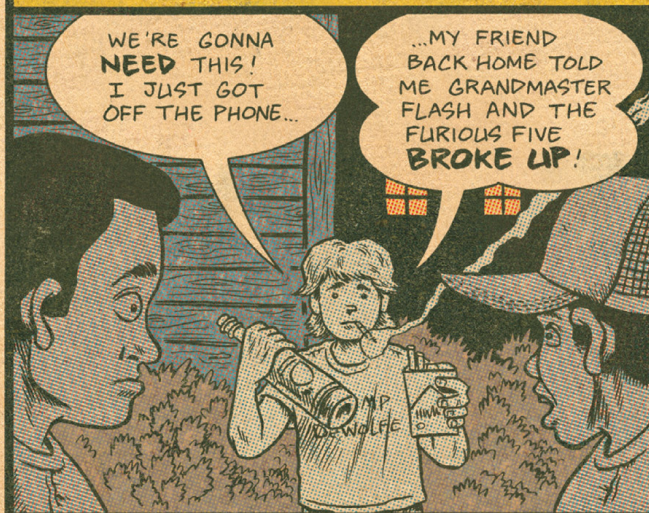
HE A BIG LIAR. I BET HIS DAD DON'T EVEN MAKE MOVIES.

YOU'RE RIGHT. HIS **UNCLE** MAKES 'EM.



HEY GUYS!

TED DEMME, THE ONLY WHITE BOY THEY'RE FRIENDS WITH WHO KNOWS **HIP HOP**, IS HAPPY TO INDULGE IN CONSPIRACY. THIS NIGHT, HOWEVER, HAS A MORE SOMBER TONE.



WE'RE GONNA NEED THIS! I JUST GOT OFF THE PHONE...

...MY FRIEND BACK HOME TOLD ME GRANDMASTER FLASH AND THE FURIOUS FIVE **BROKE UP!**

FUCK! I WANTED TO SEE THEM PLAY AT **THE FEVER** WHEN I'M OLD ENOUGH!

THERE'S STILL A COUPLE OF **BOOTLEGS** WE DON'T HAVE YET, AT LEAST!



glog...

FLASH AND HIS CREW HAD A CRITICAL MASS, TOO. IT'S JUST THAT THE FURIOUS ISN'T HAPPY WITH THEIR FINANCIAL CUT.



IT TAKES NO TIME AT ALL FOR MELLE MEL AND THE FURIOUS FIVE TO FIND NEW, EXCITED DJ'S TO WORK WITH. TONY TONE FROM THE BROTHERS DISCO RECENTLY HOOKED UP WITH LATINO DJ CHARLIE CHASE TO PUT TOGETHER A SET. ALL 7 HIP HOPPERS SEEM TO MESH WELL.



FLASH'S PARTNER AND PROMOTER RAY CHANDLER ISN'T HAPPY WITH THE SPLIT. HE SENDS HIS SECURITY FORCE, THE CASANOVAS, TO TALK SOME SENSE INTO THE DEFECTORS.



NEEDLESS TO SAY, FLASH AND THE FURIOUS FIVE AREN'T APART FOR VERY LONG.



SYLVIA ROBINSON, STILL INCREDIBLY INSPIRED BY WHAT SHE SAW AT HARLEM WORLD, BEGINS PUTTING OUT FEELERS TO THE HIP HOP PERFORMERS THAT SHE IS FAMILIAR WITH.

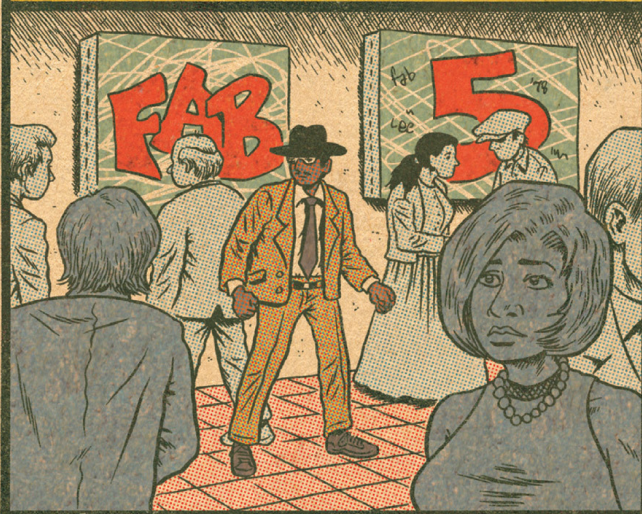
LOVEBUG STARSKI



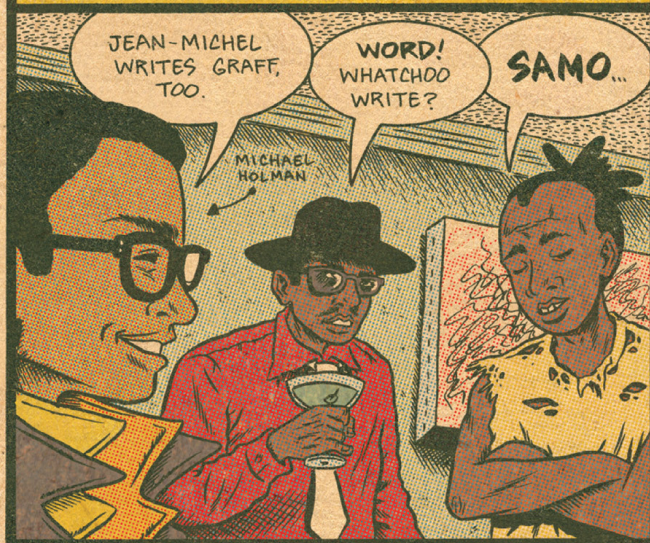
GRANDMASTER FLASH



FRED FAB FIVE'S VILLAGE VOICE ARTICLE YIELDS SOME GREAT CONNECTIONS, LIKE THE ITALIAN ART DEALER WHO BRINGS HIM TO ROME AND SELLS HIS PAINTINGS OUT AT \$1000 A POP.



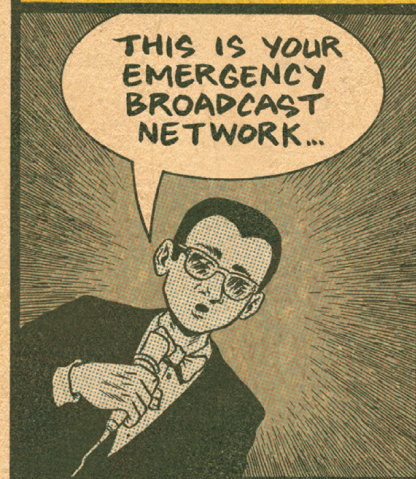
WHEN HE GETS BACK TO NEW YORK, FRED BECOMES A REGULAR FACE IN THE MANHATTAN ART WORLD.



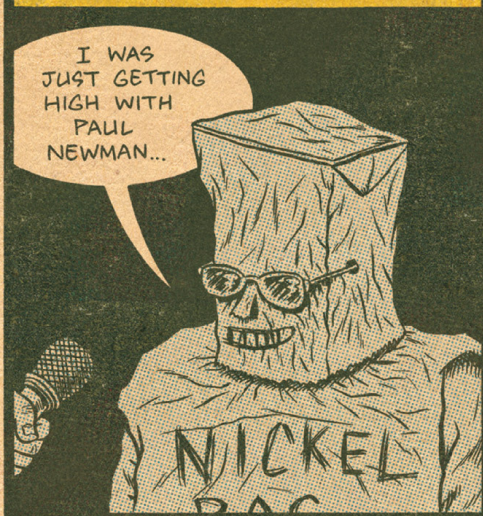
FRED AND BASQUIAT ALSO RUN AROUND TOWN WITH GLENN O'BRIEN, EDITOR OF ANDY WARHOL'S INTERVIEW MAGAZINE. GLENN IS ALSO THE GUY RESPONSIBLE FOR STEERING THE VILLAGE VOICE TOWARD FRED.



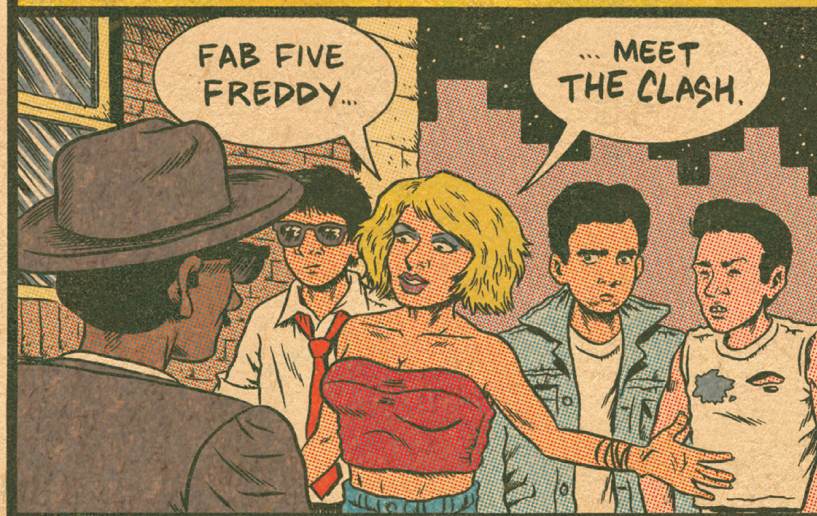
LIKE ALL OF O'BRIEN'S CLOSEST FRIENDS, FRED AND JEAN-MICHEL APPEAR REGULARLY ON HIS PUBLIC-ACCESS SHOW, THE CHAOTIC TV PARTY.



ONE OF FRED FAB FIVE'S MOST MEMORABLE APPEARANCES WAS ON A HALLOWEEN-THEMED EPISODE.



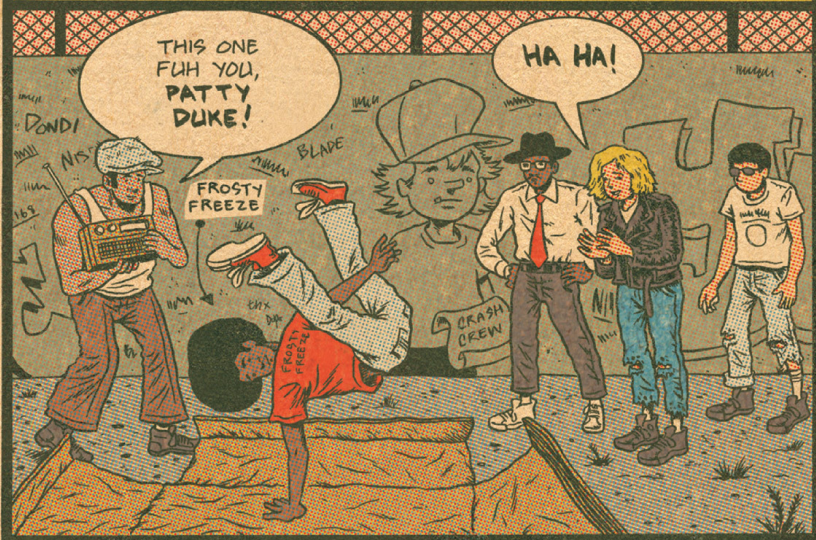
GUITARIST CHRIS STEIN IS THE CO-HOST OF TV PARTY AND CO-FOUNDER OF THE PUNK/NEW WAVE BAND BLONDIE. CHRIS AND DEBBIE HARRY BECOME FAST FRIENDS WITH FRED.



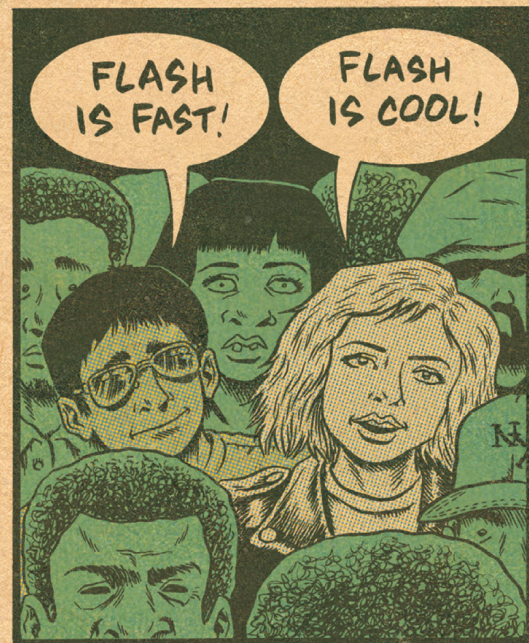
BLONDIE SOON RELEASES "HEART OF GLASS," WHICH LAUNCHES THE BAND INTO THE INTERNATIONAL SPOTLIGHT. FRED CAN'T BELIEVE HIS PALS ARE NOW WORLD FAMOUS.



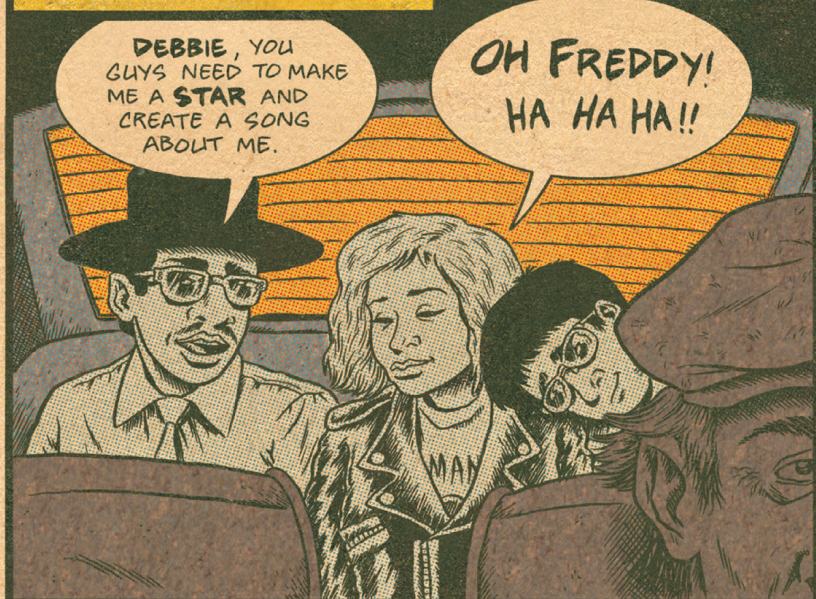
MAKING IT HOME FOR A BIT WHILE OFF TOUR, CHRIS AND DEBBIE TAKE FRED UP ON HIS OFFER TO CHECK OUT THE HIP HOP SCENE IN THE BRONX.

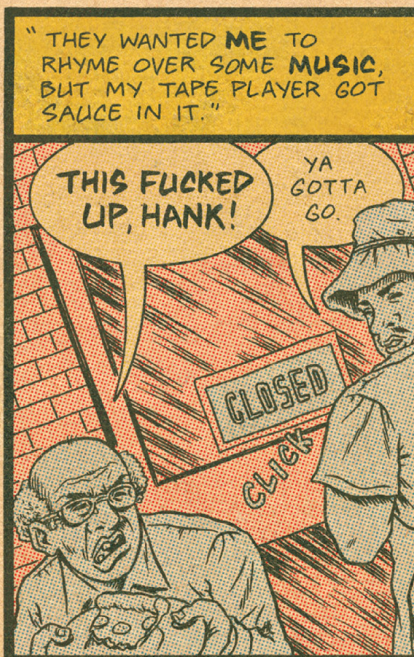


AWARE THAT HIS FRIENDS HAVE LIMITED TIME, FRED MAKES SURE TO SHOW THE COUPLE ONLY THE BEST OF THE BEST.



ON THE RIDE BACK DOWNTOWN...





"YOU COULD TELL HER MIND WAS **SPINNING**."

I REALLY, REALLY, LIKE THE WAY IT SOUNDS WHEN YOU RAP OVER THIS **GOOD TIMES** SONG.

"I GUESS WE WAS MAKING A **RUCKUS** WHEN THIS CAT CAME UP TO US STRAIGHT OFF THE **STREET**."

I CAN RAP, TOO!

GET IN!

"SO THEN IT WAS JUST ME AND **MASTER GEE** BATTLING RHYMES BACK AND FORTH."

MY NAME IS KNOWN ALL OVER THE WORLD BY **ALL FLY LADIES** AND THE PRETTY **GIRLS**...

...I'M GOING DOWN IN HISTORY, I'M THE **BADDEST**...

"AIN'T NO QUESTION WE WAS **BUTTER** TOGETHER."

HO-TEL, MO-TEL, UH WHAT YUH GONNA DO TODAY?

SAY WHA?

"ONE OTHER BROTHER HAD THE COURAGE TO STEP UP."

3 GUYS MIGHT NOT BE NECESSARY. NOT SURE...

"ALL 3 OF US WENT BACK TO MISS SYLVIA'S AND IT BECAME CLEAR THAT **WONDER MIKE** WAS VALUABLE."

LIKE A CAN OF **BEER** THAT'S SWEETER THAN **HONEY**, LIKE A MILLIONAIRE THAT HAS NO **MONEY**...

LIKE A RAINY DAY THAT IS NOT **WET**, LIKE A GAMBLIN' FIEND WHO DOES NOT **BET**.

"I TOLD YOU IT WAS ALL **CRAZY**!"

OKAY! ALL THREE OF YOU ARE **MARRIED** NOW. WE'RE ABOUT TO START A NEW RECORD LABEL CALLED **SUGAR HILL RECORDS**, AND WE'RE CALLING YOU THE **SUGARHILL GANG**!!

SO, NOW, I NEED SOME GREAT RHYMES TO PUT ON **WAX**.

NO PROB. TAKE WHATEVER YOU WANT. ONCE ME AND **THE BROTHERS** GET WHERE WE NEED TO, MAKE **SURE** YOU PUT US DOWN WITH HER. OKAY?

GRANDMASTER CAZ
OR, GMC!

THE **FATBACK BAND** BRINGS IN A LITTLE-KNOWN YOUNG EMCEE NAMED **TIM WASHINGTON** TO DO HIS THING ON TOP OF THEIR SONG, **CATCH THE BEAT**.



BILL CURTIS LIKES THIS NEW APPROACH SO MUCH THAT HE RENAMES THE SONG **KING TIM III** (PERSONALITY JOCK), AFTER THE RAPPER, WHOSE STYLE IS A MIX BETWEEN **DJ HOLLYWOOD** AND THE JOCKS ON **BLACK RADIO**.



THE RECORD COMPANY NOTICES THE COMPARISON TO RADIO DJ'S AS WELL.



NOT QUITE WHAT THE **FATBACK BAND** HAD IN MIND, THE SONG IS RELEASED AS A **B-SIDE** OF ANOTHER SINGLE, "**YOU'RE MY CANDY SWEET**."



TO THE RECORD COMPANIES' SURPRISE, THE UNIQUE NEW TRACK GETS MORE RADIO PLAY AND CHARTS HIGHER THAN **FATBACK'S A-SIDE**.



THE RELEASE OF THE SONG PROVES THAT THE RADIO LISTENER IS AT LEAST **WILLING** TO PUT-UP-WITH **RAPPING** ON A RECORD. **KING TIM III** BECOMES A MOTIVATING CATALYST.

SYLVIA ROBINSON



ROBERT "ROCKY" FORD

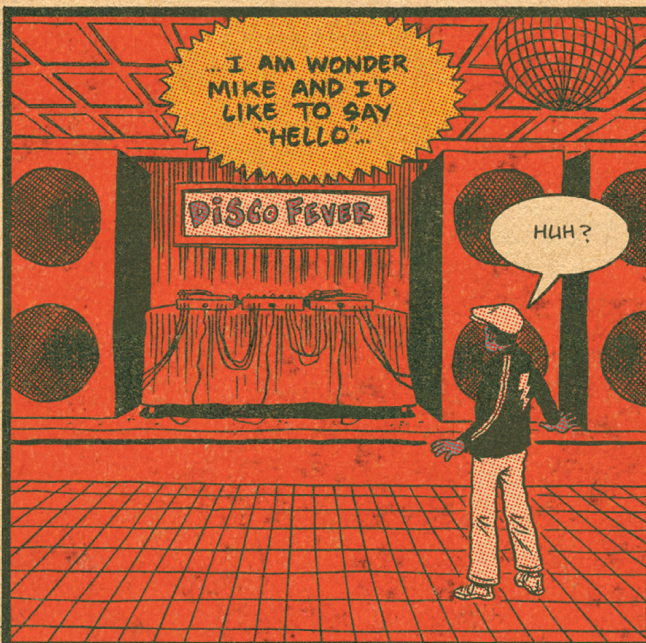




A FEW HOURS BEFORE THE NIGHT'S SET AT **THE DISCO FEVER**, GRANDMASTER FLASH TAKES IN HIS PRE-SHOW RITUALS.



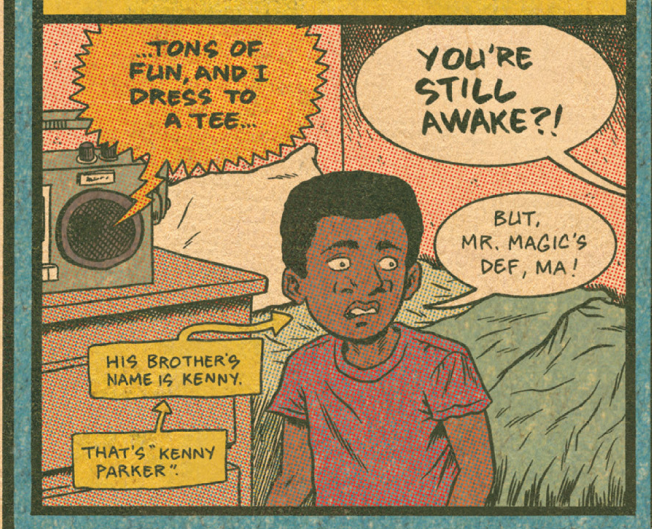
NO ONE ELSE SHOULD REALLY BE HERE YET, LET ALONE THE **EMCEES**, WHO ALMOST ALWAYS **BARELY** MAKE IT IN TIME.



SUGAR HILL HAS TROUBLE GETTING THEIR FLAGSHIP RECORD SOME AIRPLAY, BUT **MR. MAGIC** IS HAPPY TO OBLIGE.



IN **FLATBUSH** A YOUNG LAWRENCE PARKER IS BOTH GLUED TO THE RADIO, AND TESTING HIS MOTHER'S PATIENCE.



GRANDMASTER FLASH

WHO ARE THESE
GUYS? I KNOW
EVERYBODY! IT AIN'T
BAMBAATAA. IT
AIN'T **BREAKOUT**...



AFRIKA BAMBAATAA

THEY GONNA
KILL THE CULTURE
WITH VINYL!



RAHIEM, MELLE MEL

GARBAGE!
THAT "IMP
THE DIMP"
ROUTINE IS
ALL MINES!

**AXE
MURDERED
THE
SHIT!**



DJ DISCO WIZ

HANK AIN'T
NO EMCEE...



BILL ADLER

WHAT'S AMAZING
IS THAT THEY'RE
STARTING TO PLAY
THE FULL 15-MINUTE
SONG ON THE
RADIO!!

BOSTON
HERALD
MUSIC
CRITIC

WRITES
A PIECE
ABOUT THE
"DISCO FEVER"
IN PEOPLE
MAGAZINE



CARLTON RIDENHOUR

IT'S SO SHORT, A
HIP HOP JAM IS A
BIG EVENT. EDDIE
CHEBA CAN GO FOR
THREE HOURS.

19 YR.
OLD B-BOY

RECENTLY
ENROLLED
AT ADELPHI
UNIVERSITY



LOVEBUG STARSKI

... COULD HAVE
BEEN ME, COULD
HAVE BEEN ME,
COULD HAVE
BEEN...



RUSSELL SIMMONS

I RETHENT IT!
THE DOES ITH CLOTHED
BEFORE IT EVER
OPENED!



BOBBY ROBINSON

I SELL THAT "RAPPER'S
DELIGHT" FASTER THAN
I GET THEM IN THE
STORE. DIDN'T SEE THAT
ONE COMING.



YO, CAZ!
I HEARD YOU
ON THE
RADIO, MAN!
BANANAS!!

WASN'T
ME...

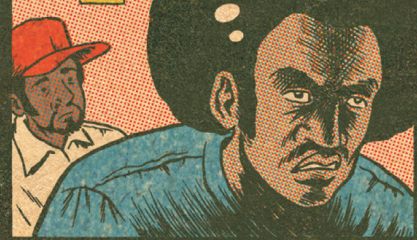


BUT, THEY
WAS SAYIN' YO'
RHYMES! I
KNOW YOU
GETTIN'
PAID !!

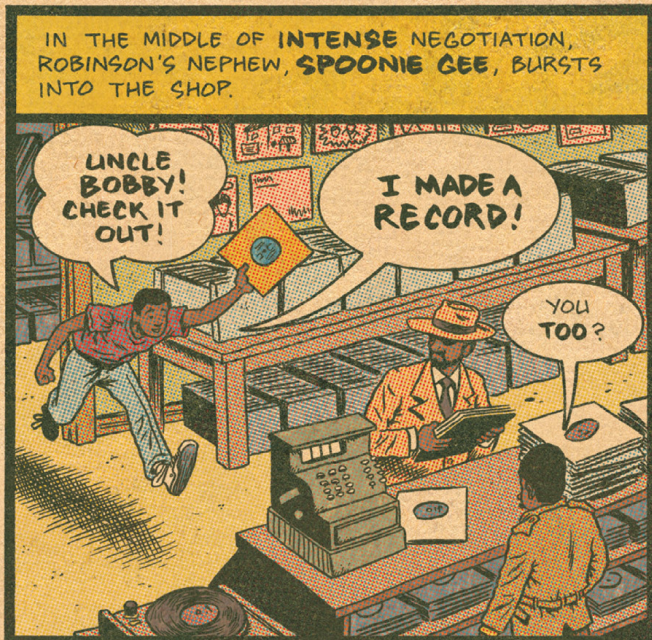
DON'T
YOU GOT
SOME-
WHERE TO
BE?



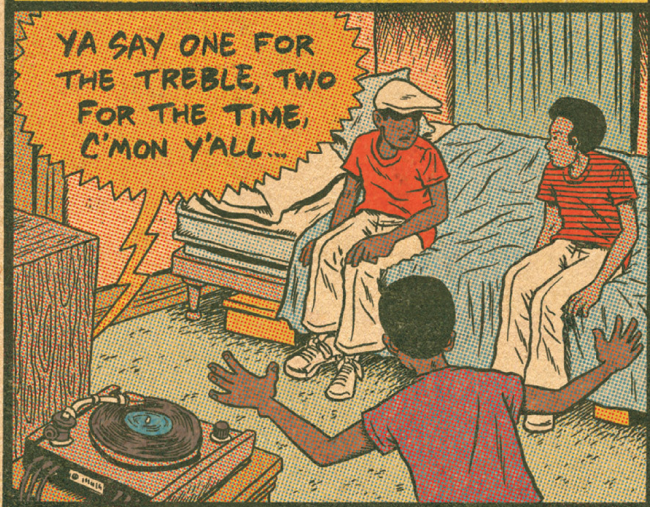
**MOTHER
FUCK
HANK!!**



MINUTES BEFORE **PAUL WINLEY** STOPS INSIDE OF **BOBBY'S HAPPY HOUSE RECORDS**, THE OWNER, **BOBBY ROBINSON**, SOLD OUT OF "RAPPER'S DELIGHT" AGAIN! NO STORE IN NEW YORK CITY CAN KEEP THAT RECORD IN STOCK FOR VERY LONG.



SPOONIE ISN'T SURE HOW THE REST OF THE TREACHEROUS THREE WILL RESPOND, BUT HE KNOWS HE **BEST** SHARE THE NEWS BEFORE MR. MAGIC PLAYS THE RECORD ON THE RADIO.



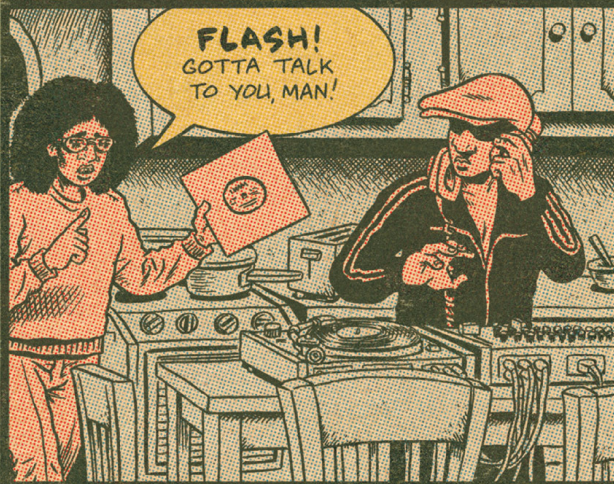
LEVERAGING THE **NEWFOUND** SUCCESS OF THE SUGARHILL GANG'S **RAPPERS DELIGHT**, ROCKY FORD TAKES **KURTIS BLOW'S** DEMO TO EVERY MAJOR LABEL IN NEW YORK.



\$10,000 IN THE HOLE, ROCKY NEEDS TO MAKE A DEAL WITHIN THE MONTH FOR THEIR **SEASONAL** RECORD TO BE OUT BY **X-MAS**.



THE MEASURING STICK OF SUCCESS IN HIP HOP STARTED WITH **DJ'S** JUST THROWING GOOD PARTIES. THEN THE **DECIBAL LEVEL** AND **RECORD SELECTION** BECAME PARAMOUNT.



WHEN THE **MC'S** MOVED FROM BEHIND THE **DJ**, TO THE FOREFRONT, THEY BECAME **DOMINANT**. NOW, THOUGH...



GETTING YOUR VOICE ON **VINYL** HAS CAPTURED EVERYONE'S IMAGINATION, INCLUDING **THE FURIOUS FIVE**, WHO JUMPED AT A CHANCE TO FOOL AROUND IN A REAL RECORDING STUDIO.



THE PRODUCERS CHANGED THEIR NAME TO "**THE YOUNGER GENERATION**" AND THE RECORD IS CALLED "**WE RAP MORE MELLOW**."



BOBBY ROBINSON STILL DOESN'T UNDERSTAND THE RAP GAME, BUT HE COMPLETELY IS AWARE OF HOW MANY UNITS ARE MOVING THROUGH HIS STORE **DAILY**. HE'S EVEN CONSIDERING USING HIS OTHER BUSINESS, THE **ENJOY RECORDS** MUSIC LABEL, TO CAPITALIZE OFF OF THIS NEW CRAZE.



ERROL "PUMPKIN" BEDWARD IS AN ENERGETIC YOUNG DRUMMER WHO HAS COLLABORATED WITH ROBINSON ON NUMEROUS **MUSICAL** PROJECTS.



"... THERE'S THE **FUNKY FOUR PLUS ONE MORE**..."

WELL I'M **K.K. ROCKWELL**, 'CAUSE I ROCK SO **SWELL** EVERYTIME YOU HEAR MY NAME IT RINGS YOUR **BELL**.

WELL I'M **LIL' RODNEY C**, MAKIN' **HISTORY** WITH ALL THE **FLY GIRLS** YELLIN' "**TAKE ME**"!

WELL I'M **SHA-ROCK** AND I CAN'T BE **STOPPED**. FOR ALL THE **FLY GUYS** I'M GONNA HIT THE **TOP**.

WELL I'M **KEITH-KEITH**, BUT YOU CAN CALL ME **KEITH CAESAR**, THE REASON WHY? 'CAUSE I'M THE **WOMEN PLEASER**.

WELL I'M **JAZZY JEFF**, WITH THE MOST **FINESSE**, AND I DO IT WITH THE **RHYTHM** 'TIL I DO IT THE **BEST**.



"... AND **GRANDMASTER FLASH AND THE FURIOUS FIVE**!"

JUST DIP DIP DIVE...

... SO-SOCIALIZE...

... CLEAN OUT YOUR EARS...

... AND OPEN YOUR EYES...

... THEN PAY AT THE DOOR AS A DONATION...

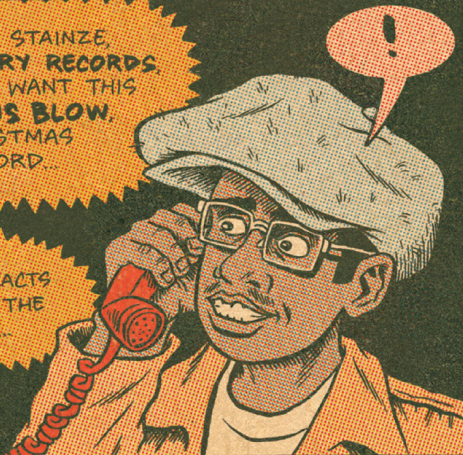
"TO HEAR THE BEST SOUNDS IN CREATION!!"



AFTER GETTING ABOUT **TWO DOZEN** MAJOR RECORD LABEL REJECTIONS, **ROCKY FORD** IS ABOUT TO TAKE A **SMALL DEAL** WITH A **SMALL LABEL**, WHEN...

JOHN STAINZE, MERCURY RECORDS A&R. I WANT THIS KURTIS BLOW, CHRISTMAS RECORD...

... CONTRACTS ARE ON THE WAY...



BET!

KURTITH, I TOL' YOU, YOU WUTH GONNA BE A BIGGUH THTAW THAN EDDIE CHEBA!

DJ RUN



REALIZING THE OPPORTUNITY TO RECORD AN ACTUAL GROUP WITH **CREDIBILITY** IN THE STREETS, BEFORE **SUGARHILL** HAS THE CHANCE, **BOBBY ROBINSON** OFFERS A DEAL TO THE **FUNKY FOUR PLUS ONE MORE**.



DETAILS ARE **MURKY** ABOUT WHETHER **DJ BARON** AND **DJ BREAKOUT** WILL BE PART OF THE DEAL. THEY **CERTAINLY** WON'T BE CONTRIBUTING MUSIC TO THE **RECORD**.



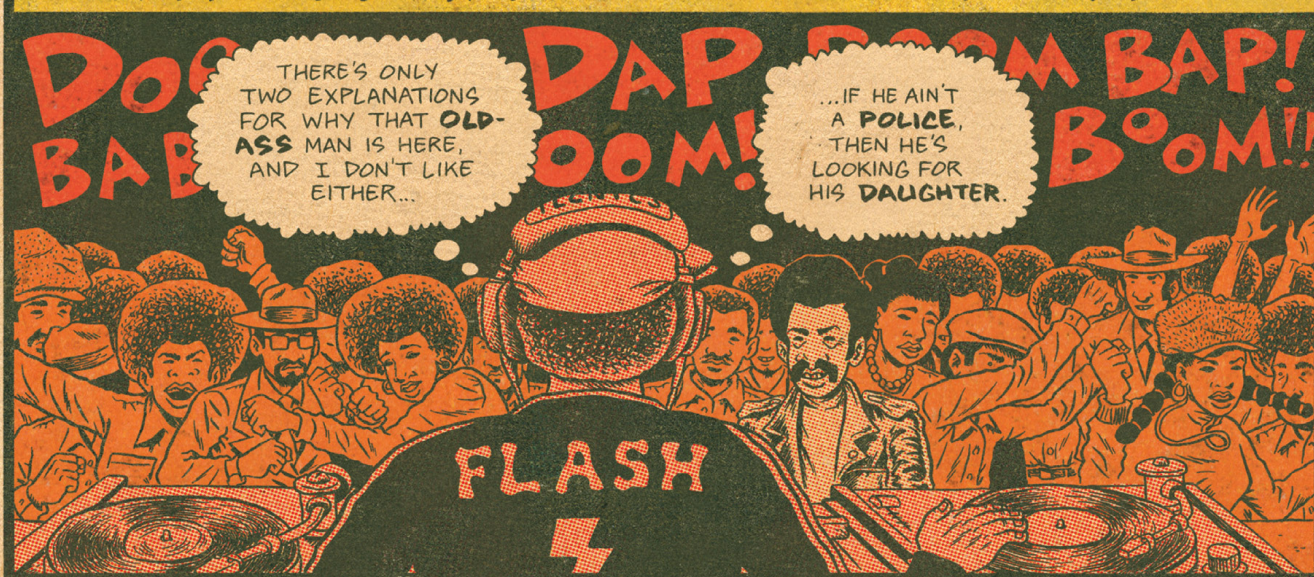
WITHIN DAYS, THE GROUP LANDS IN THE STUDIO TO **DROP LYRICS** ON TOP OF THE **BEAT** THAT **PUMPKIN** (AND FRIENDS) LAID DOWN.



IN ONE **FIFTEEN-MINUTE** TAKE, THE **FUNKY FOUR PLUS ONE MORE** PERFORM THEIR **STAPLE ROUTINES**, AND IN A WEEK'S TIME, THEIR VOICES ARE **PRESSED INTO VINYL**.



MOTIVATED BY HIS FIRST ACQUISITION FOR **ENJOY RECORDS**, **ROBINSON** SHOWS UP AT A **GRAND-MASTER FLASH & THE FURIOUS FIVE JAM**... AND HE **STICKS OUT LIKE A SORE THUMB**.



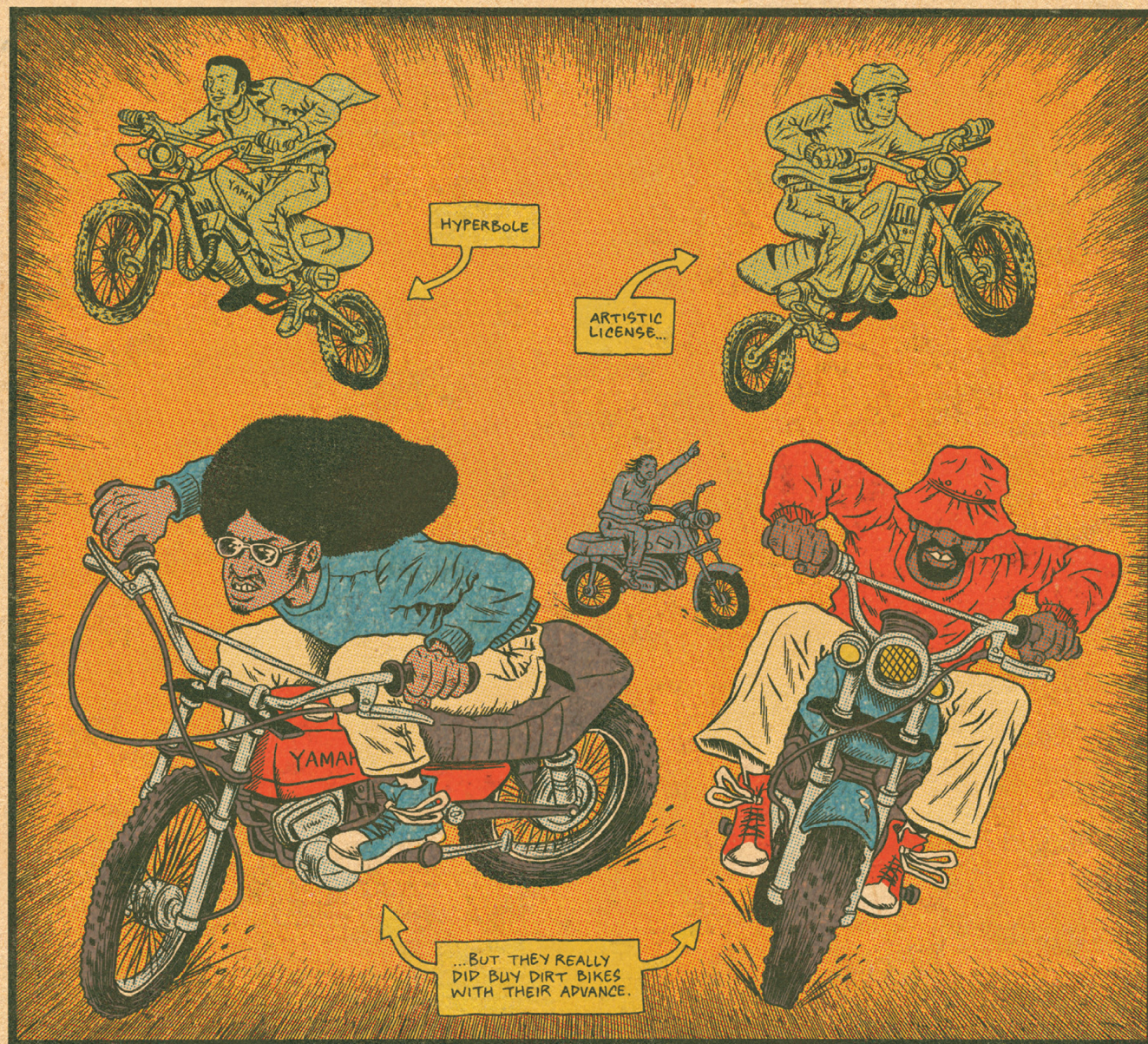
INTRODUCTIONS ARE MADE AFTER THE SHOW AND **CONTRACTS** ARE SIGNED PRETTY MUCH **ON THE SPOT**.



LIKE THE **BROTHERS DISCO**, FLASH IS LEFT OUT OF PARTICIPATING IN THE ACTUAL MUSIC PRODUCTION.



GRANDMASTER FLASH AND THE FURIOUS FIVE GET ABOUT \$1200 EACH TO RECORD **SUPERAPPIN'** FOR **ENJOY RECORDS**. THERE'S AN ASSUMPTION THAT FLASH SPENDS HIS MONEY ON RECORDS. THE PEOPLE OF THE **BRONX** KNOW **EXACTLY** HOW THE **FURIOUS FIVE** USED THEIR CASH!



RAPPER'S DELIGHT IS A SUCCESS, SELLING OUT AT RECORD STORES ON A REGULAR BASIS, BUT NOW IT'S TIME TO SEE HOW THE SUGARHILL GANG GELS ON STAGE, IN FRONT OF A LIVE AUDIENCE.



IT JUST TAKES MINUTES TO REALIZE THAT SOME KINKS WILL NEED TO BE WORKED OUT FOR THEIR CROSS-COUNTRY TOUR TO GO SMOOTHLY. CROWD CONTROL AND SECURITY WILL BE A PRIORITY.



ONE OF THE SUGARHILL GANG'S NEXT STOPS IS IN COLUMBIA, SOUTH CAROLINA, WHERE A YOUNG SINGING GROUP CALLING THEMSELVES THE SEQUENCE IS PLANNING TO BUM RUSH THE BACKSTAGE IN SEARCH FOR A BIG BREAK.



ONLY A FEW RAP RECORDS HAVE MADE THEIR WAY TO SOUTH CAROLINA. BESIDES RAPPER'S DELIGHT, THE GIRLS ALSO HAVE KING TIM III AND AN OBSCURE RECORD BY LADY B, A RADIO DJ, WHO IS PHILADELPHIA'S ANSWER TO THE RISING POPULARITY OF MR. MAGIC.



THE GIRLS IN THE SEQUENCE TOOK A WEEK OR SO TO FINE TUNE THEIR ROUTINE BEFORE THE SUGARHILL GANG CAME TO TOWN. TONIGHT'S THE NIGHT, AND THE GANG DOES, IN FACT, COME WITH MORE AMPED-UP SECURITY.



THE SUGARHILL GANG, AND BAND, WERE SUPPOSED TO BE ON STAGE 15 MINUTES AGO, BUT EVERYONE WITHIN EAR SHOT IS JUST MESMERIZED.



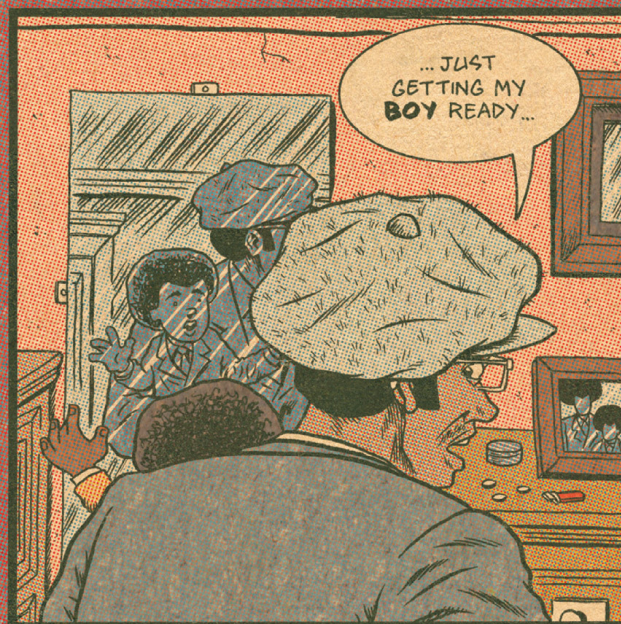
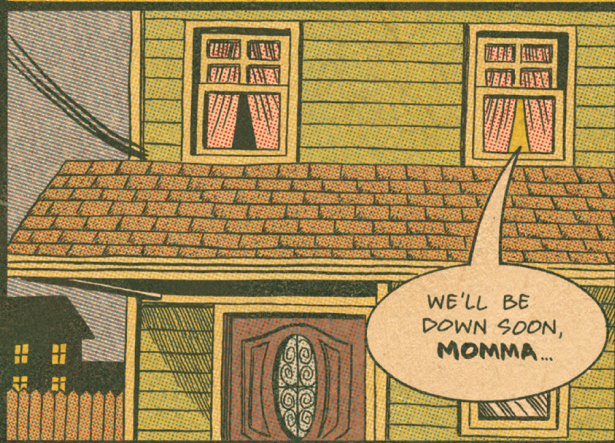
SURVIVING THEIR TRIAL-BY-FIRE WITH GREAT STYLE, THE SEQUENCE HEADS TO NEW JERSEY. WITHIN THE WEEK, THEY RECORD "FUNK YOU UP" FOR SUGAR HILL RECORDS.



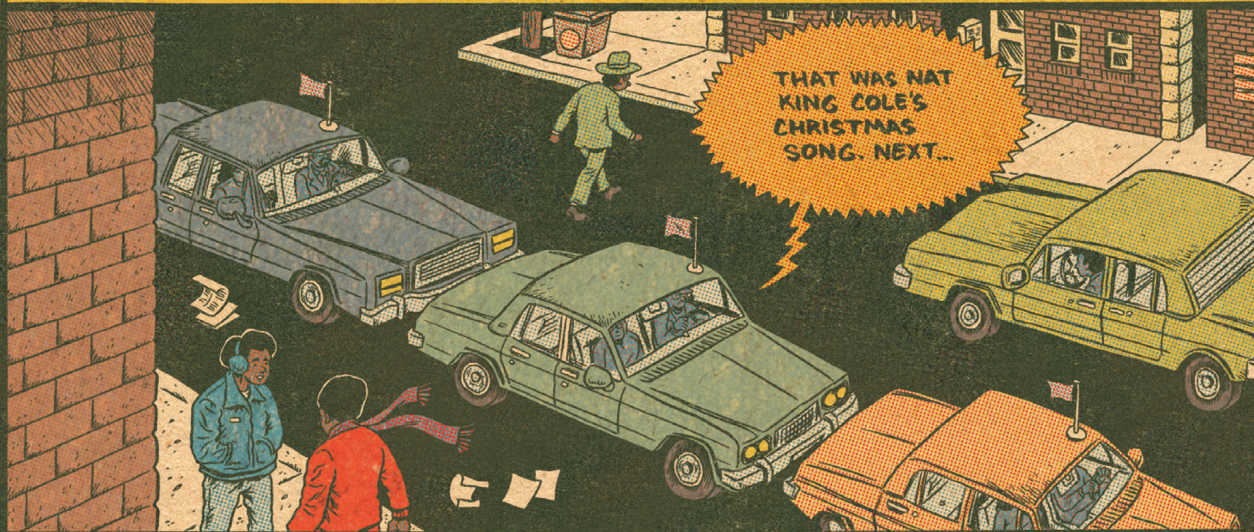
A MONTH PASSES AND THEIR VINYL TRAVELS ALL ACROSS THE COUNTRY, INCLUDING THIS COMPTON, CALIFORNIA, BEDROOM, INHABITED BY A 14-YEAR-OLD MUSIC ENTHUSIAST NAMED ANDRE YOUNG.



YES, ROCKY FORD SOLD KURTIS BLOW'S CHRISTMAS RAPPIN' TO A MAJOR LABEL, MERCURY RECORDS, BUT THE DEAL ISN'T LIFE-CHANGING IN TERMS OF THE ADVANCE PAYMENT. IT DOESN'T EVEN RECOUP ALL OF THE PRODUCTION COSTS.

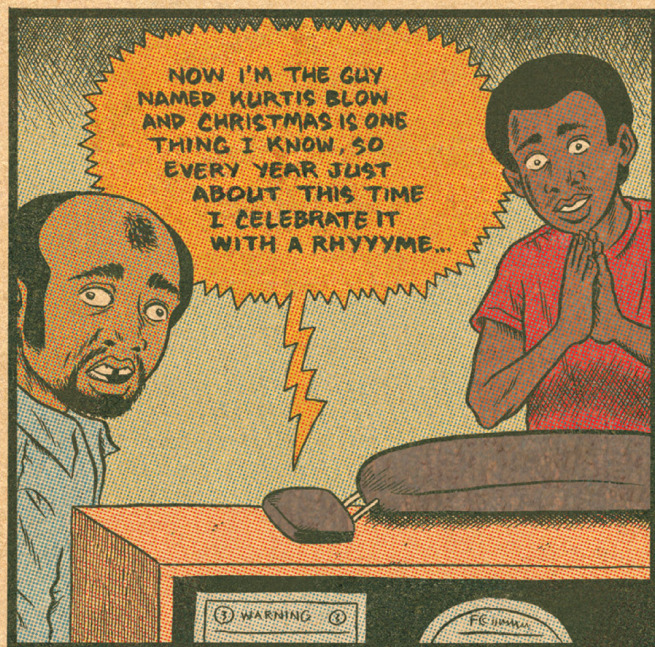


WHILE DRIVING WITH HIS FAMILY IN A FUNERAL PROCESSION, ROCKY BREAKS THE SILENCE BY TUNING IN TO THE POPULAR FRANKIE CROCKER ON WBLS.



AT THE SAME MOMENT, IN HOLLIS, QUEENS, RUSSELL SIMMONS WOULD LIKE TO IMBIBE WITHOUT GETTING HASSLED BY HIS PARENTS OR BROTHERS, FOR A CHANGE...





CHRISTMAS RAPPIN' GOES ON TO SELL ABOUT 100,000 COPIES DURING THE 1979 HOLIDAY SEASON, AND THANKS TO THE **B-SIDE**, IT GOES ON TO SELL OVER 300,000 UNITS AFTER THE **NEW YEAR**.



FROM THE LINCOLN PROJECTS, THE ENIGMATIC DISCO DAVE AND MIXMASTER MIKE* ARE RESPONSIBLE FOR SOME OF THE BEST PARTIES IN HARLEM.

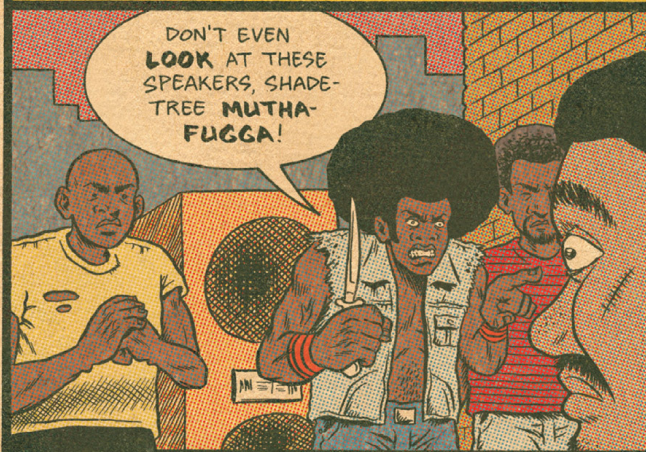


* NOT THE BEASTIE BOYS' MIXMASTER MIKE --ED

THEY SUPPLEMENT THEIR INCOME BY WORKING AT A COMMERCIAL RECORDING STUDIO DURING THE DAY.



MIKE AND DAVE CAN ALWAYS COUNT ON A POSSE OF KUNG FU MOVIE-INFLUENCED BBOYS KNOWN AS THE POISON CLAN TO SHOW UP AT JAMS. THEY YIELD ABOUT 30-40 PAYING CUSTOMERS... UNTIL MIKE AND DAVE PUT THEM TO WORK AS ROADIES AND SECURITY.



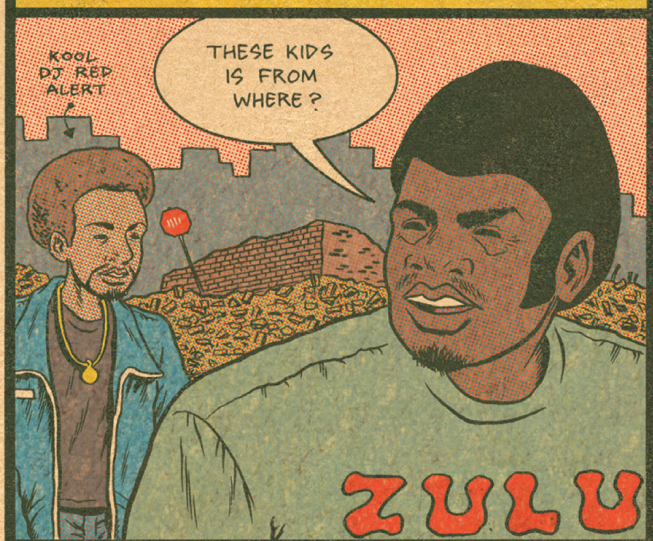
THE BEST EMCEES FROM WITHIN THE POISON CLAN—G.MAN, LA SHUBEE, BARRY BISTRO, E.K. MIKE C, AND REGGIE REG, ALONG WITH DJ DARYLL C.—BEGIN MAKING TAPES AND PERFORMING ROUTINES WITH THE HELP OF MIKE AND DAVE.



THEIR EARLY TAPES WOULD CONTAIN LOADS OF ENVIRONMENTAL NOISE. LOTS OF ENGINES REVVING, TIRES SCREECHING, AND HORNS HONKING.



THE CRASH CREW'S NAME STARTS TO RING OUT AROUND BOROUGHs OTHER THAN HARLEM... EVEN IN AFRIKA BAMBAATAA'S NEIGHBORHOOD.



ZULU

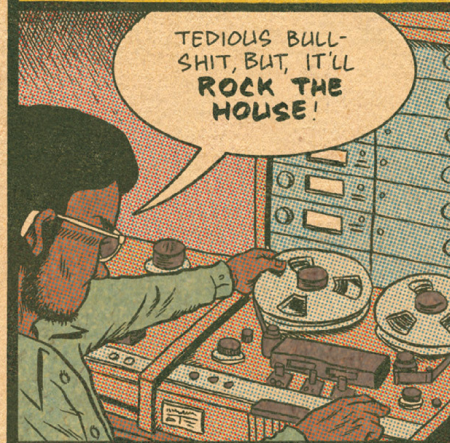
UNCHARACTERISTICALLY WITHIN THE CULTURE, **BAM** SHARES A HANDFUL OF HIS RECORDS WITH THE **CRASH CREW** AS AN ACT OF PEACE, UNITY, LOVE, AND HAVING FUN, THE MANTRA OF THE **ZULU NATION**.



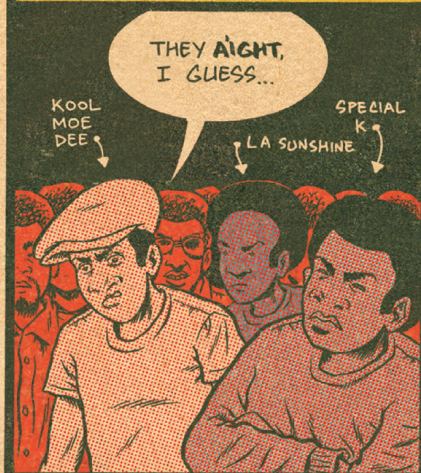
ONE OF THE RECORDS IS **FREEDOM'S** "GET UP AND DANCE."



THE CREW IMMEDIATELY HEADS TO THE COMMERCIAL STUDIO TO **LOOP** AND **SPLICE** THE **FREEDOM BREAK** 100 TIMES, OR SO, THEY CREATE AN **INSTRUMENTAL** TO RAP OVER AT PARTIES.



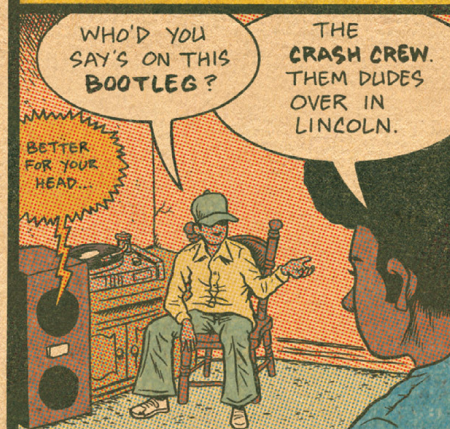
THIS NEW **AMMUNITION** FOR THE **CRASH CREW** WOULD CREATE A **DEATHBLOW** WHEN BATTLING OTHER GROUPS.



MIKE AND DAVE, BEING THE **ENTREPRENEURS** OF THE OUTFIT, DECIDE TO PRESS AN **ACTUAL RECORD** OF THE CREW'S INFAMOUS ROUTINE OVER THE **FREEDOM BREAK**.



FOR WHATEVER REASON, THEY CALL THE GROUP "**DISCO DAVE AND THE FORCE OF THE 5 MC'S**" AND THE TITLE OF THE RECORD IS "**HIGH POWERED RAP**," WHICH THEY RUBBER STAMP ON THE VINYL'S **BLANK WHITE LABEL**.



IF YOU **WANT** THE RECORD, YOU HAVE TO GET IT STRAIGHT FROM THE **SOURCE**.



THE VINYL SOON MAKES ITS WAY TO **NEW JERSEY**, INTO **SYLVIA ROBINSON'S** POSSESSION.



COULD THE **SUGARHILL GANG** DO SOMETHING AS GOOD ON TOP OF THE SAME BEAT? HMM...



KURTIS BLOW'S CHRISTMAS RAPPIN' IS ACTUALLY RELEASED IN EUROPE AND BECOMES A HIT BEFORE IT GETS IMPORTED TO THE STATES. PART OF THE RECORD'S SUCCESS IS DUE TO BLOW'S LABORIOUS EUROPEAN TOURING SCHEDULE WITH HIS MANAGER, RUSSELL "RUSH" SIMMONS.



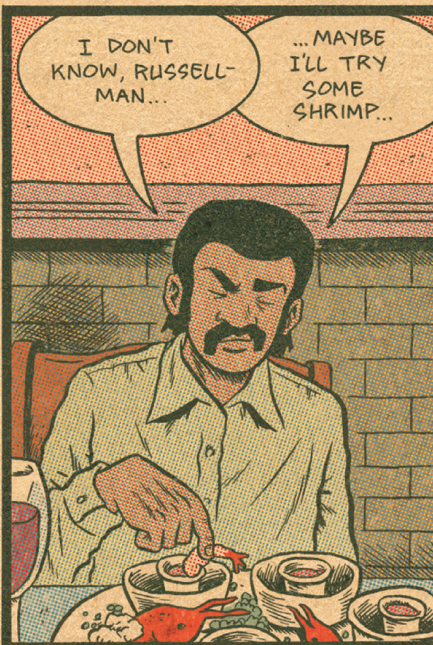
IN FRANCE, THE BUSINESS MEN FROM MERCURY RECORDS TREAT THE HIP HOPPERS TO A LAVISH DINNER.



THIS STUFF
DON'T EVEN EXIST
IN HARLEM!

RELACKTH!
TRY THUM
PRAWNTH!

OUI
OUI!



I DON'T
KNOW, RUSSELL-
MAN...

...MAYBE
I'LL TRY
SOME
SHRIMP...



THEETH
CLAMTH ITH
DEF!
:slurp slurp<



WHERE
CAN WE GET
A BURGER
?

THEY DON'T
HAVE ANY
TJ SWANN
IN FRANCE,
DO THEY?

Sniff...

Sniff



A FEW HOURS LATER, RIGHT
BEFORE KURTIS IS TO HEAD
OUT AND PERFORM...

RUSSELL-MAN,
I TOLD YOU
NOT TO EAT
THEM MUSSELS...

BLARG

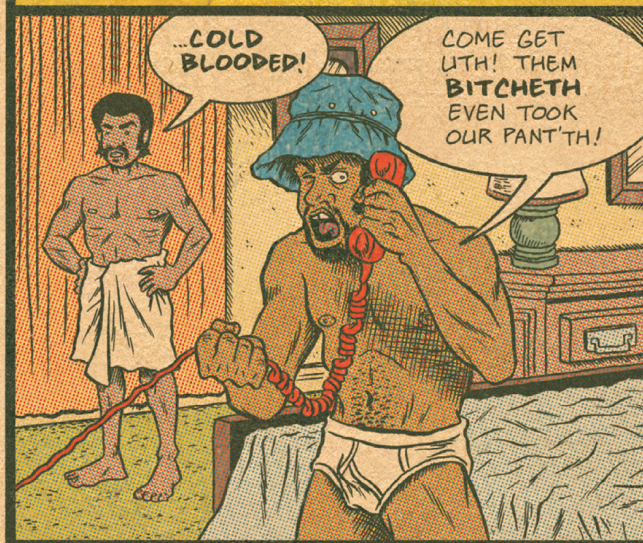
AS THEY MAKE THEIR WAY BACK TO THE STATES,
IT'S APPARENT THAT BLOW'S TRANS-
ATLANTIC TOUR HELPED GENERATE SOME
POPULARITY.



...NAW, I
NEVER BEEN
TO THIS TOWN
BEFORE...

WELCOME
BACK TO OUR
CATH'L...

ROCKY FORD SOON DECIDES TO TAKE ON
THE BURDEN OF BEING KURTIS BLOW'S ROAD
MANAGER.



...COLD
BLOODED!

COME GET
UTH! THEM
BITCHETH
EVEN TOOK
OUR PANT'TH!

BOBBY ROBINSON'S RAP RECORDS WITH THE FUNKY FOUR PLUS ONE AND GRANDMASTER FLASH AND THE FURIOUS FIVE CONTINUE TO SELL INTO THE HUNDREDS OF THOUSANDS OF COPIES IN A FAIRLY SHORT TIME...



HE'S INSPIRED ENOUGH TO PRODUCE ANOTHER RECORD, BUT, NOT INSPIRED ENOUGH TO HUNT FOR NEW TALENT.



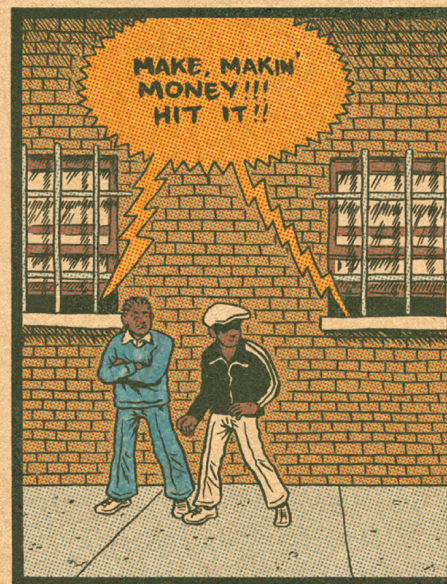
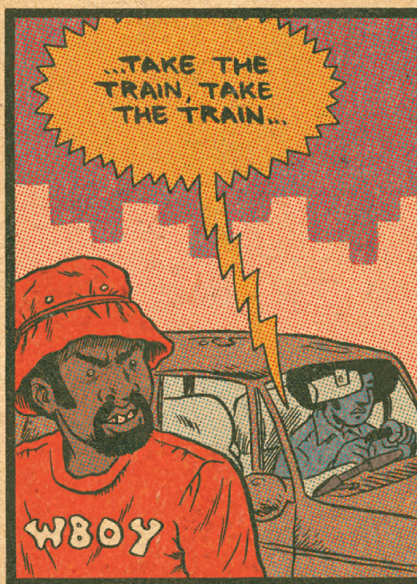
FEELING TERRIBLE ABOUT DOING HIS FIRST RECORD WITHOUT HIS FRIENDS, THE TREACHEROUS THREE, SPOONIE GEE MAKES SURE THEY'RE INCLUDED THIS TIME.



ONCE AGAIN, PUMPKIN IS ENLISTED TO ARRANGE THE BEATS FOR THE NEXT ENJOY RECORDS MASTERPIECE.



FLASH AND THE FURIOUS AREN'T QUITE SURE HOW WELL THEIR ENJOY RECORD IS DOING, BUT THEY HAVE SOME IDEA AND THEY DON'T NECESSARILY LIKE IT.



GRANDMASTER FLASH AND CREW DECIDE TO PAY BOBBY ROBINSON A VISIT IN HARLEM TO SEE IF THERE MAY BE ANY FINANCIAL DISCREPANCIES.



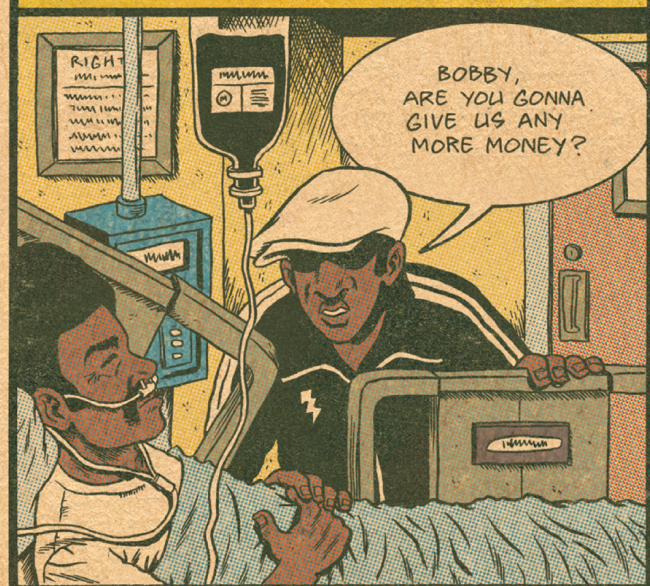
THE 62-YEAR-OLD ROBINSON FOLDS UNDER QUESTIONING...



LUCKILY, THE NEAREST HOSPITAL IS PRETTY CLOSE, BY FOOT.



AFTER A BIT OF REHYDRATION...



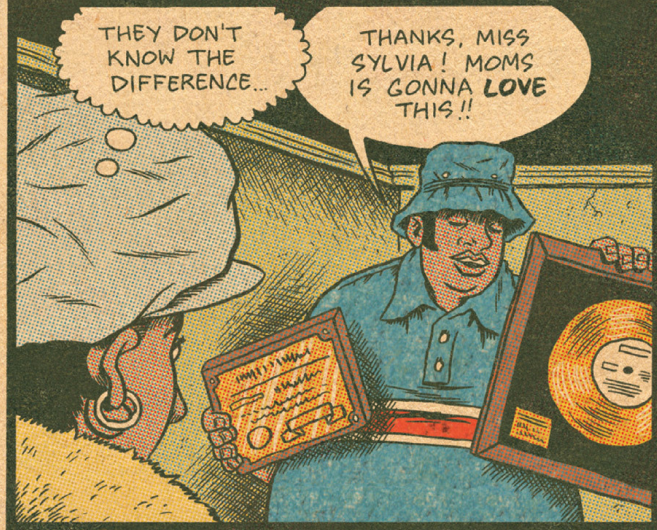
NO RELATION TO BOBBY ROBINSON, SYLVIA ROBINSON, OWNER OF SUGAR HILL RECORDS, INTRODUCES HERSELF TO THE FUNKY FOUR PLUS ONE AFTER A SHOW.



THERE'S NOT MUCH **RELIABLE** PROOF, BECAUSE **SUGAR HILL RECORDS** ISN'T REGISTERED WITH THE **RIAA**, BUT **RAPPER'S DELIGHT** SHOULD PROBABLY BE **RAP MUSIC'S FIRST GOLD SINGLE**.



SYLVIA ROBINSON CREATES HER OWN **GOLD RECORDS** AND **PLAQUES** FOR HER MUCH **DESERVING ARTISTS**.



SHE ALSO GIVES THE **SUGARHILL GANG** JUST ENOUGH **ROYALTIES** TO KEEP THEM FROM ASKING QUESTIONS WHILE SHE BUILDS A **WAR CHEST** FOR A VERY SPECIFIC **PURPOSE**.



SENSING THE ARTISTS ON **ENJOY RECORDS** AREN'T HAPPY **FINANCIALLY**, SYLVIA HEADS **STRAIGHT** TO THE **OWNER** OF THE **LABEL** WITH A **PROPOSITION**.



GRANDMASTER FLASH AND THE **FURIOUS FIVE** ARE TIRED OF IT! THE **FUNKY FOUR PLUS ONE** KNOW THAT THEY'RE BEING **SWINDLED**.



YOU AND I BOTH KNOW THIS **RAP** THING CAN EASILY BECOME THE NEXT **DISCO**. I'LL GIVE YOU **\$10,000** IF YOU LET THEM OUT OF THEIR **CONTRACTS**.



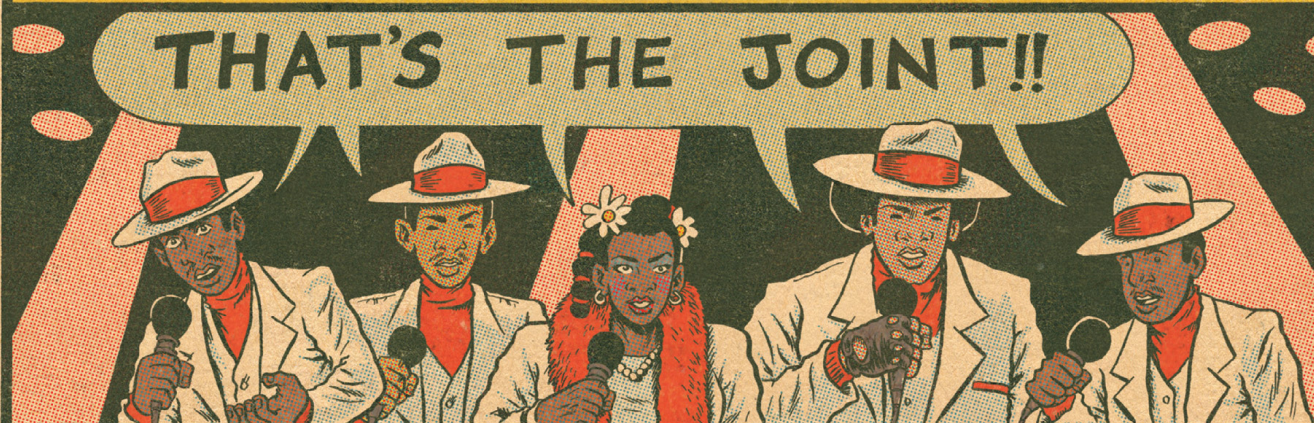
DONE!



THE BEST WAY TO REMEMBER THE PARADIGM SHIFT FROM ENJOY RECORDS TO SUGAR HILL RECORDS IS TO ILLUSTRATE HOW THE FUNKY FOUR PLUS ONE LOOKED IN THE BEGINNING...



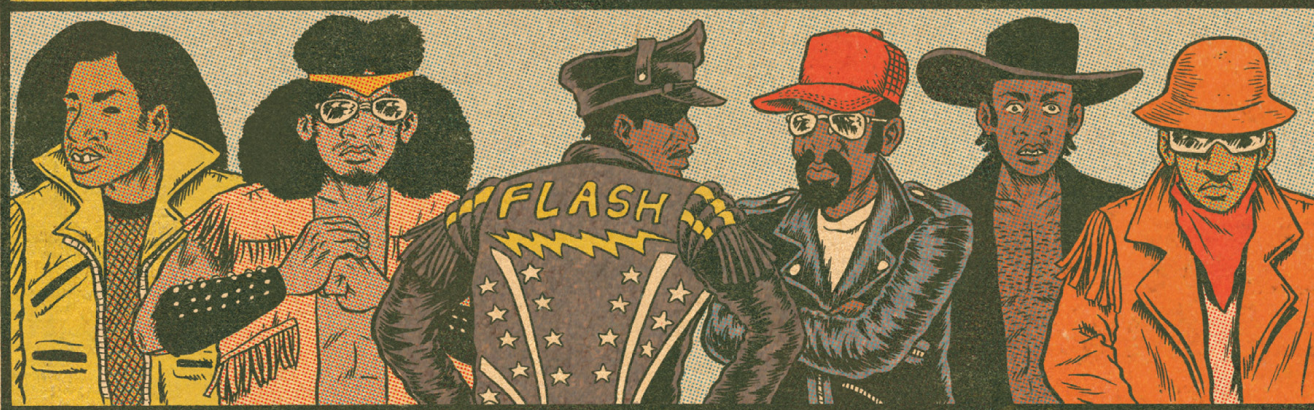
... AND HOW THEY LOOK PERFORMING THEIR DEBUT WITH SUGAR HILL...



GRANDMASTER FLASH AND THE FURIOUS FIVE FROM THE ENJOY RECORDS ERA...



... AND AFTER SYLVIA'S NIECE, DEBORAH JONES, TOOK ARTISTIC LICENSE WITH THE GROUP WHILE ON SUGAR HILL.



SPOONIE GEE ALSO LEAVES **ENJOY RECORDS** FOR **SUGAR HILL** TO RECORD **MONSTER JAM** WITH THE LABEL'S FEMALE ACT, **THE SEQUENCE**.

THEY SAY
ONE FOR TREBLE,
TWO FOR THE TIME,
C'MON GIRLS LET'S
ROCK THIS...

SPOONIE HAS
NOTORIOUS
STAGE FRIGHT!

WHAM! BAM! THE MONSTER
JAM! GET UP EVERYBODY
AND DO THE FREAK TO
THE BEAT!

BOBBY ROBINSON'S COMPANY STILL **FLOURISHES** WITH THE **TREACHEROUS THREE** MAKING FIVE STRONG-SELLING **12-INCH SINGLES** FOR **ENJOY**.

FEEL THE
HEARTBEAT...

FEEL THE
HEARTBEAT...

WE'RE THE
TREACHEROUS
THREE...

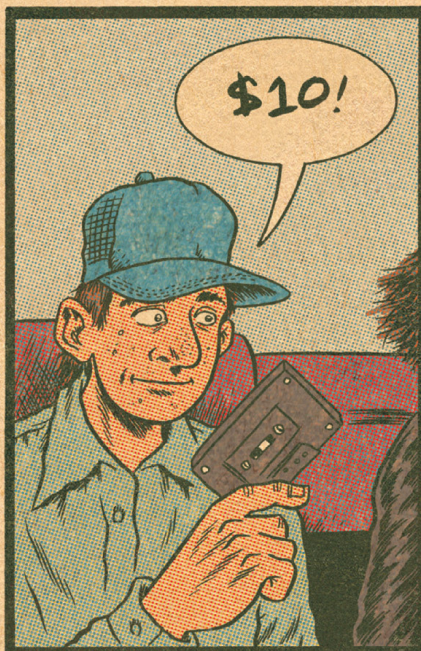
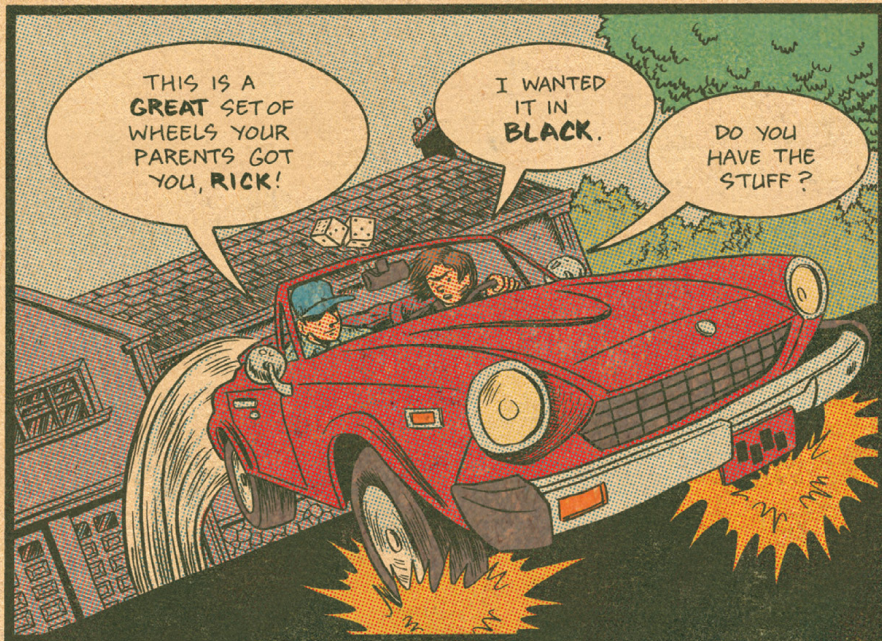
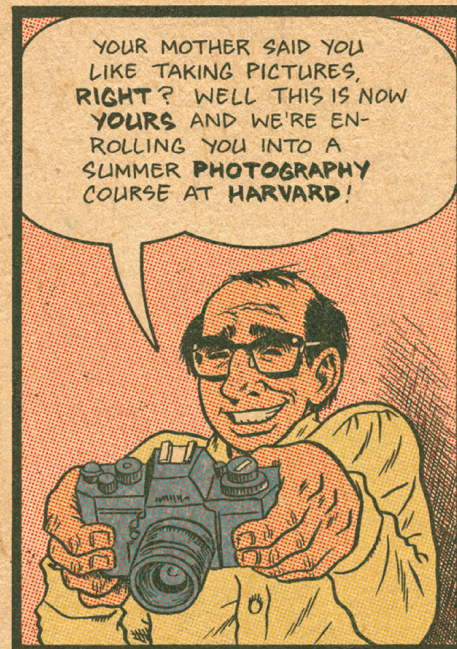
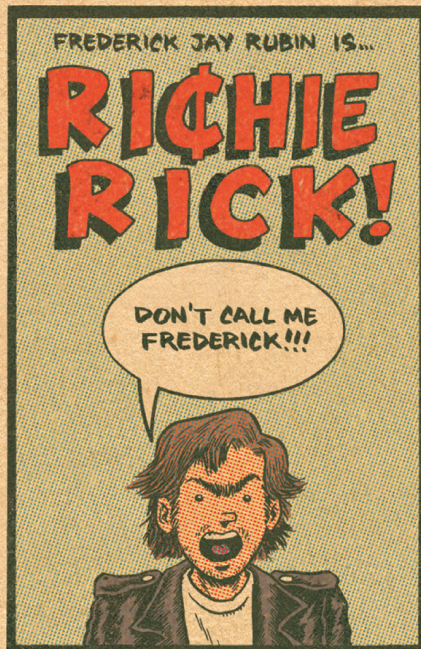
WE GOT
A NEW
HEART-
BEAT!

AS A FOLLOW-UP TO **CHRISTMAS RAPPIN'**, **KURTIS BLOW** RECORDS **THE BREAKS** FOR **MERCURY RECORDS** IN THE SPRING, AND IT BECOMES THE DANCE HIT OF 1980.

YAY!!

THE FIRTHT
GOLD REKKID IN
HIP HOP
HITHTORY!!

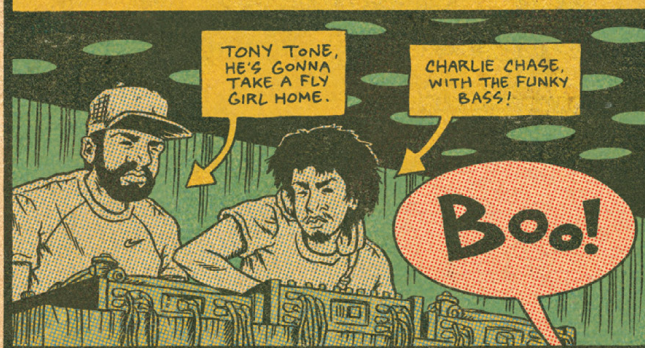
BET!



NATURE ABHORS A VACUUM, AND THE COLD CRUSH BROTHERS HAVE FILLED A PROMINENT SPOT IN THE SOUTH BRONX CLUBS AND PARKS, WHILE THE FUNKY FOUR AND GRANDMASTER FLASH ARE BUSY TOURING AND MAKING RECORDS.



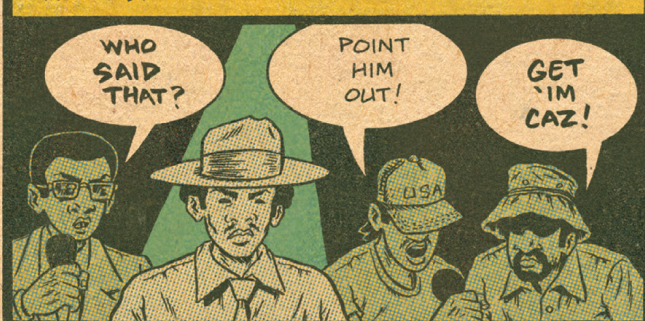
THE BROTHERS DISCO'S FORMER SOUND-MAN, TONY TONE, AND THE PUERTO RICAN DJ CHARLIE CHASE ARE RESPONSIBLE FOR THE CUTTING AND THE SCRATCHING.



GRANDMASTER CAZ TAKES CENTER STAGE AS ONE OF THE FOUR EMCEES, ALONGSIDE EASY A.D., JDL, AND ALMIGHTY KAY G.



THE LIVE PERFORMANCE IS INTEGRAL TO THE COLD CRUSH, AND THEIR MOST POPULAR ROUTINES ARE FEATURED ON **BOOTLEGS**, AND CAN'T REALLY BE REPRODUCED ON AN ACTUAL RECORD.



EACH AND EVERY TIME WE PUT THE MUSIC ON, OR TURN IT DOWN FOR A SECOND TO MAKE YOU SAY "HO." SOMEBODY SOMEWHERE DEEP INSIDE THE CROWD HAS TO MAKE A COMMENT, OR SNAP OUT LOUD. NO MATTER WHERE WE ARE, NO MATTER WHAT WE PLAY, THERE'S ALWAYS A KNUCKLE-HEAD WITH SOMETHIN' TO SAY. SINCE WE'RE ON THE SUBJECT, I THOUGHT I'D MENTION, A LI'L SOMETHIN' TO YA. YOU WANT ATTENTION?



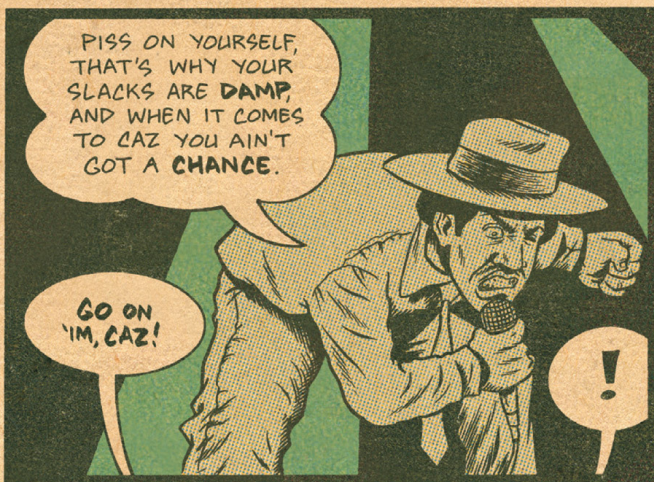
PAY 5 OR 6 DOLLARHS TO GET INSIDE, NO GIRL WANTS YA UGLY ASS SO YA SIT AN' HIDE. WAIT FO' AN OPPORTUNITY TO SCREAM OUT "BOO." THEN, LEAVE LIKE A SUCKA WHEN THE JAM IS THROUGH. GO HOME AN' TELL YA FRIENDS THAT THE PARTY WAS WACK, NEXT WEEK WE GOT YA MONEY 'CAUSE YA CAME RIGHT BACK!!



BUT, THIS TIME, HA! YOU BROUGHT YO' GIRL-FRIEND TOO, BUT, THE BITCH IS STANKIN' UGLY EVEN WORSE THAN YOU !!!

HA! I LOVE THIS ONE!





THE COLD CRUSH BROTHERS DISTRIBUTE TAPES OF THEIR LIVE PERFORMANCES AFTER THEY PLAY. ENDLESSLY BEING RE-COPIED AND PASSED AROUND, THE COLD CRUSH HELP TO INSPIRE A WHOLE NEW GENERATION OF EMCEE, LIKE YOUNG JOSEPH "DJ RUN" SIMMONS AND DARRYL "EASY D" McDANIEL, WHO BEGIN CREATING THEIR OWN TANDEM ROUTINES.



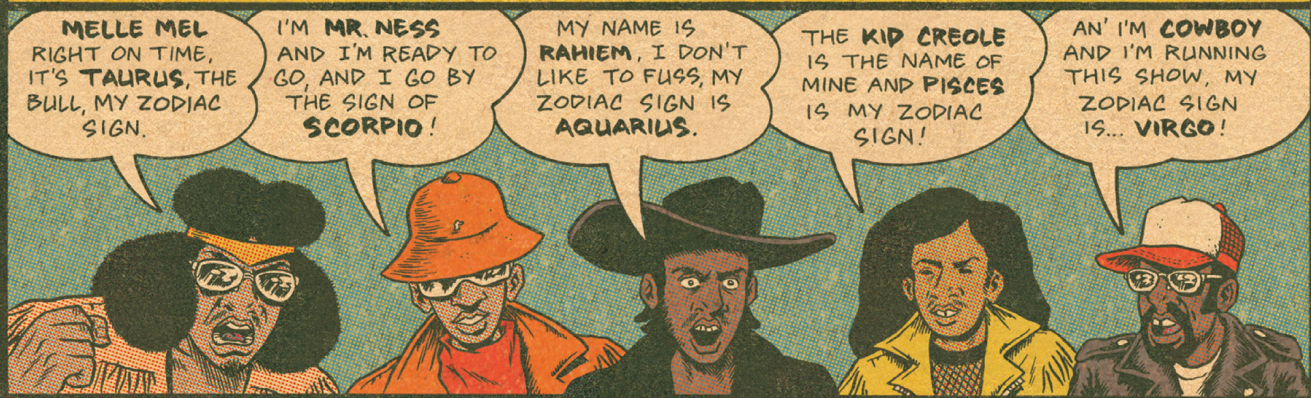
THE ONLY IMMEDIATE COMPETITION TO THE COLD CRUSH ARE GRANDWIZARD THEODORE'S REFORMED VERSION OF THE L BROTHERS, NOW KNOWN AS THE FANTASTIC FIVE EMCEES.



ON THE RECORD-MAKING SIDE OF HIP HOP, SYLVIA ROBINSON ISN'T HAPPY THAT SHE CAN'T CONVINCE THE INCREASINGLY POPULAR CRASH CREW TO JOIN SUGAR HILL. SHE DESPERATELY WANTS THE STREET CRED OF THEIR UNDERGROUND HIT, HIGH POWER RAP, WHICH USES VARIOUS BREAKS FROM FREEDOM'S "GET UP AND DANCE."



THE SUGAR HILL HOUSE BAND'S UNCANNY REPLICATION IS FEATURED UNDER THE VOCALS OF GRAND-MASTER FLASH AND THE FURIOUS FIVE ON THEIR DEBUT SUGAR HILL SINGLE, FREEDOM.



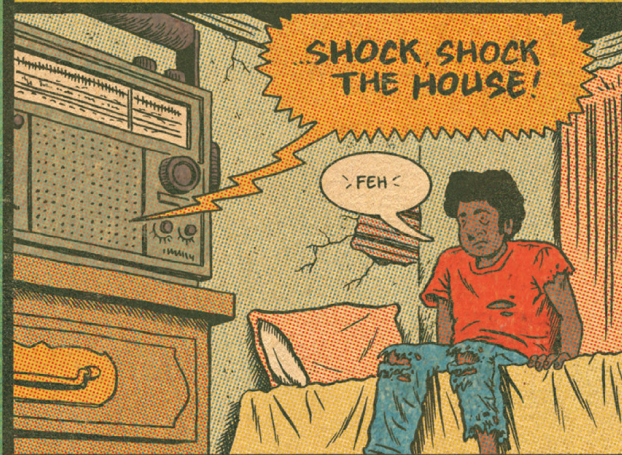
EPISODE 336, SEPT. 27, 1980...



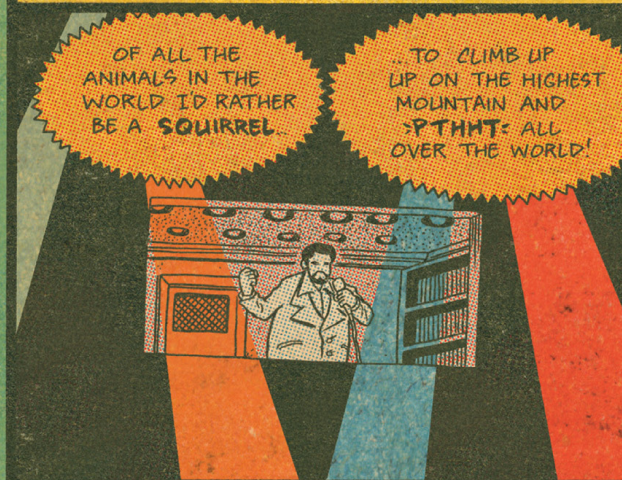
REALIZING THAT THIS IS RAP MUSIC'S FIRST MAJOR PIECE OF NATIONAL TELEVISION EXPOSURE KURTIS ABSOLUTELY PERFORMS HIS HEART OUT, IMMEDIATELY GRABBING THE STUDIO AUDIENCE IN THE PALM OF HIS HAND. DON CORNELIUS HAS THIS TO SAY WHEN INTERVIEWING BLOW...



EPIC RECORDS DECIDES TO GET INTO THE GAME BY TAPPING A MAJOR SOURCE IN HIP HOP, DJ HOLLYWOOD, WITH A SINGLE CALLED...



THE RECORD FAILS TO PICK UP MUCH STEAM, SO HOLLYWOOD HAPPILY GOES BACK TO HIS TRIED AND TRUE NIGHTCLUB GIGS.



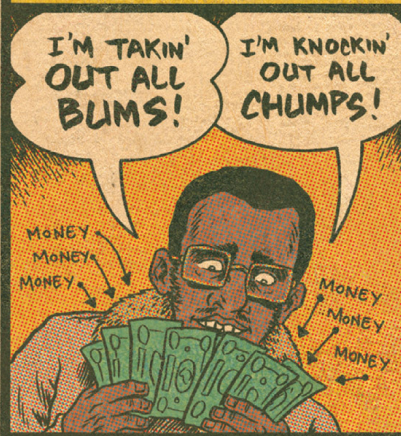
BUSY BEE STARKSI WAS AN EARLY MEMBER OF **GRANDWIZARD THEODORE'S FANTASTIC FIVE** EMCEES, CARRYING OVER FROM THE **L BROTHERS**, BUT BUSY IS PLAGUED BY THE SAME OBSTACLES THAT FORCED HIM TO LEAVE THE **BROTHERS DISCO**.



INDEPENDENTLY, BUSY BEE DOESN'T DO BAD FOR HIMSELF, ESPECIALLY AFTER **KOOL DJ AJ** STARTS BACKING HIM **MUSICALLY**.



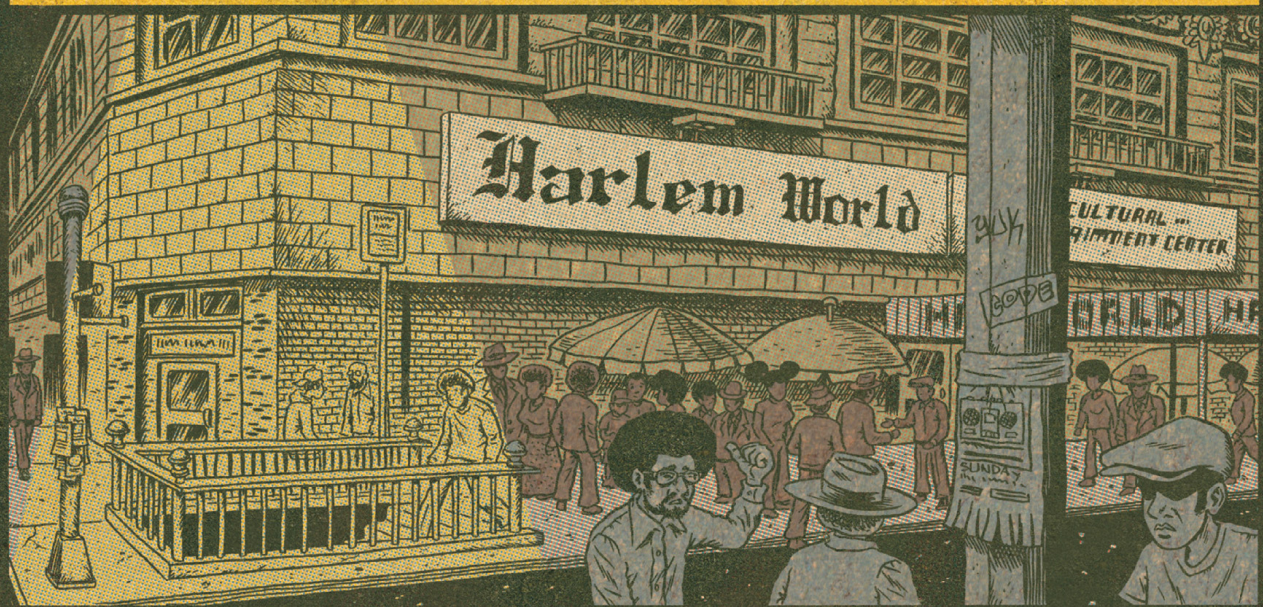
AJ'S ALWAYS PROMOTED GIGS AND **RAP CONTESTS** AROUND THE CITY. IT WON'T COME AS A **SHOCK** THAT BUSY BEE WINS ALL THE **COMPETITIONS**.



HELPED BY BUSY BEE'S AFFABILITY AND **CHARISMA**, HE, AJ, AND **DJ SMALLS** CATCH THE EAR OF **BRASS RECORDS**, THE SAME PRODUCERS WHO PUT OUT THE **FURIOUS FIVE'S** FIRST EFFORT, WE **RAP MORE MELLOW**.



MANY OF THOSE AJ/BUSY BEE "RAP CONTESTS" HAPPEN HERE. THIS VENUE IS ALSO WHERE **SYLVIA ROBINSON** FIRST WITNESSED **LOVEBUG STARKSI**, INSPIRING HER TO START **SUGAR HILL RECORDS**. OUTSIDE OF THE **BRONX**, THIS IS ONE OF THE ONLY OTHER GAMES IN TOWN.



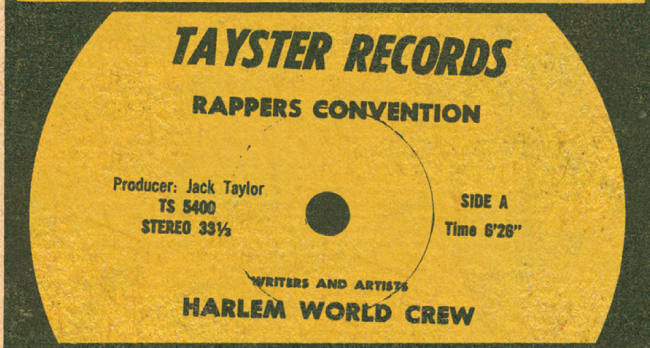
HARLEM WORLD IS OWNED AND OPERATED BY A PLAYER KNOWN AS "FAT MAN." HE MAY OR MAY NOT HAVE DEEP UNDERWORLD CONNECTIONS. THERE ARE LOTS OF RUMORS FLOATING AROUND.



FAT MAN IS A PRETTY PHILANTHROPIC DUDE, HOUSING AND EMPLOYING MANY HIP HOPPERS WHO DON'T HAVE ANYWHERE ELSE TO GO.



AS RAP RECORDS CONTINUE TO CREEP OUT, FAT MAN DECIDES TO CHERRY-PICK HIS BEST WORKERS AND SOME DYNAMIC RAP CONTESTANTS FOR A NEW VENTURE...



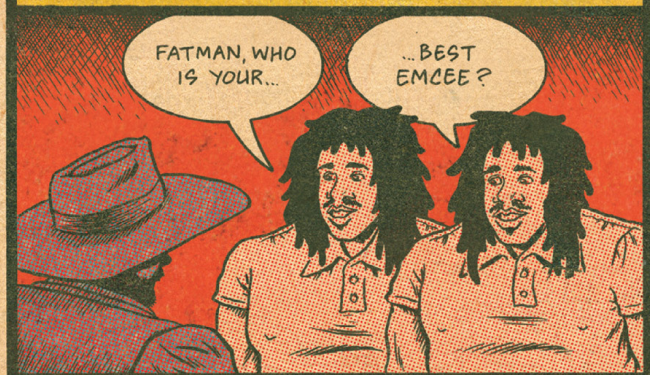
TWO CONTESTANTS INDUCTED INTO THE HARLEM WORLD CREW ARE THE VERY UNIQUE DOCTOR JECKYLL AND MR. HYDE.



ANDRE "DR. JECKYLL" HARRELL & ALONZO "MR. HYDE" BROWN BECAME AWARE OF HARLEM WORLD FROM ATTENDING CHARLES EVANS HUGHES HIGH SCHOOL WITH "RAPPING DJ" LOVEBUG STARKSKI, WHO WAS ALREADY FUCKING ROYALTY.



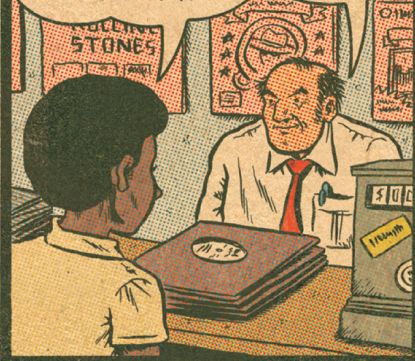
THE FANTASTIC ALEMS, A DUO OF ESTABLISHED FUNK MUSICIANS (and former roommates with JIMI HENDRIX) ARE EAGER TO PRODUCE A RAP RECORD.



THE MORE POPULAR DJs IN NEW YORK ALL HAVE SPECIAL RELATIONSHIPS WITH MANY STORE OWNERS.

"RECORD" LENNY?
MR. BAMBAATAA
SAYS YOU HAVE
SOME STUFF FOR
HIM TODAY.

AH, YES,
SO YOU'RE
JAZZY
JAY?



JAZZY JAY IS A PRODIGAL ZULU NATION DJ, AND YOUNGER COUSIN OF KOOL DJ RED ALERT.

BAM IS THE MASTER
OF REKKIDS, NO DOUBT,
BUT SOME OF THESE
REKKIDS IS STRAIGHT
GAW-BITCH.

HA
HA
HA!!

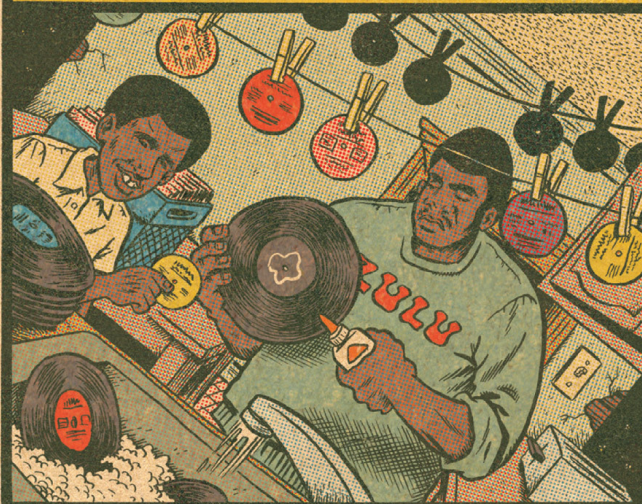


YOU NEED SOME
TRASH REKKIDS
TO PULL OFF THIS
OLD KOOL HERC
TRICK. 'SPECIALLY
IF YOU WANNA BE
MEAN ABOUT IT.

WHAT
KOOL
HERC
TRICK
?



JUST LIKE KOOL HERC USED TO DO, AFRIKA BAMBAATAA SOAKS HIS VINYL IN WATER SO THAT HE CAN EASILY PEEL THE LABELS OFF AND MIX THEM UP WITH DIFFERENT RECORDS.

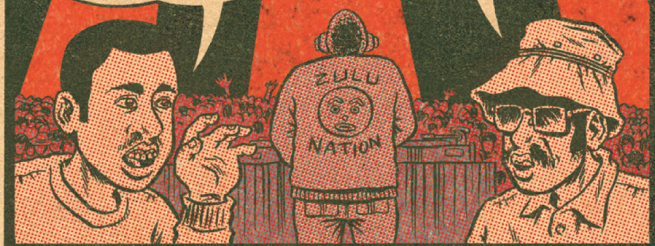


NOT ONLY DOES THIS CAUSE CONFUSION WITH RIVAL DJ'S, BUT IT ALSO GETS THEM TO WASTE THEIR MONEY, IF THEY'RE HONEST FOLK.

MARY! MARY!

THIS BEAT
IS DEF! SOME
REKKID CALLED
KEN: BY
REQUEST ONLY.

WE GOTTS
TO COP THAT
SHIT, FO'
REAL!!



BAMBAATAA HAS BEEN BIDDING HIS TIME, IN NO RUSH TO START MAKING RECORDS. IN THE MEANTIME, HIS ZULU NATION HAS AMASSED HANDFULS OF EMCEES INCLUDING MR. BIGGS, POW WOW, ICE ICE, MC GLOBE, SUNDANCE, HUTCH HUTCH, IKEY C, LISA LEE, MASTER ICE, AND OTHERS...



PAUL WINLEY PRODUCES VICIOUS RAP, WITH HIS DAUGHTER, TANYA, RAPPING AGAIN. IT'S A UNIQUE RECORD IN THAT IT HAS A GLIMMER OF SOCIAL RELEVANCE BEYOND THE PARTY VIBE OF EVERY OTHER RELEASE, SO FAR.



MAYBE THIS FRESH SCOPE HELPS EASE BAMBAATAA AND CREW INTO WORKING WITH WINLEY. BAM DIVIDES HIS EMCEE ROSTER INTO TWO GROUPS, THE COSMIC FORCE AND THE SOUL SONIC FORCE TO CREATE ZULU NATION THROWDOWN VOL. 1 AND 2.



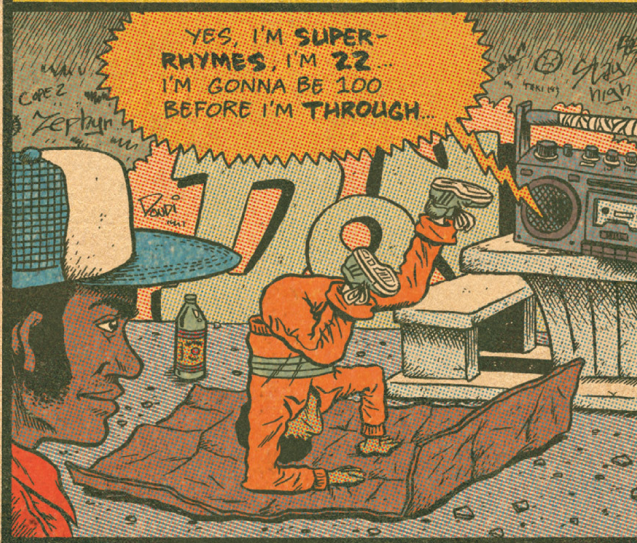
BAMBAATAA HATES THE EXPERIENCE FOR MANY REASONS, INCLUDING LACK OF CREATIVE CONTROL ON THE MUSICAL SIDE, AND LACK OF INCOME ON THE FINANCIAL SIDE. BAM AND THE ZULUS QUICKLY GO BACK TO DOING WHAT THEY DO BEST.



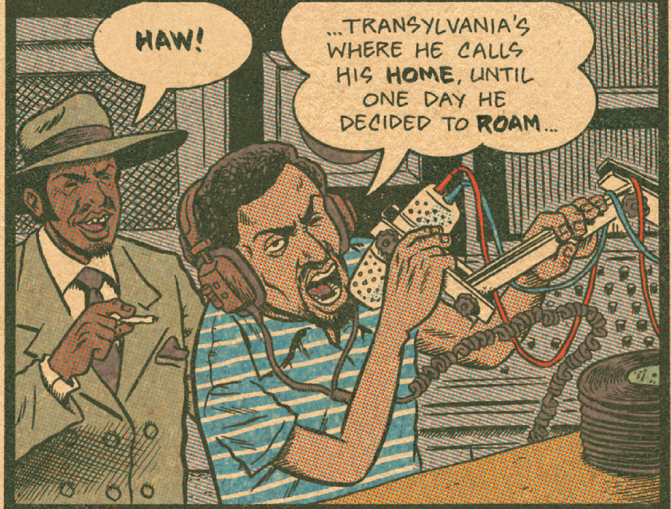
AT THIS ZULU JAM, 2 ENTREPRENEURIAL WHITE BOYS WANDER IN AFTER A YANKEE GAME. ONE GUY IS CORY ROBBINS, A RECORD EXEC WHO MISSED OUT ON SIGNING KURTIS BLOW. THE OTHER IS TOM "TOMMYBOY" SILVERMAN, PUBLISHER OF DANCE MUSIC REPORT, WITH THOUGHTS OF STARTING A RECORD LABEL.



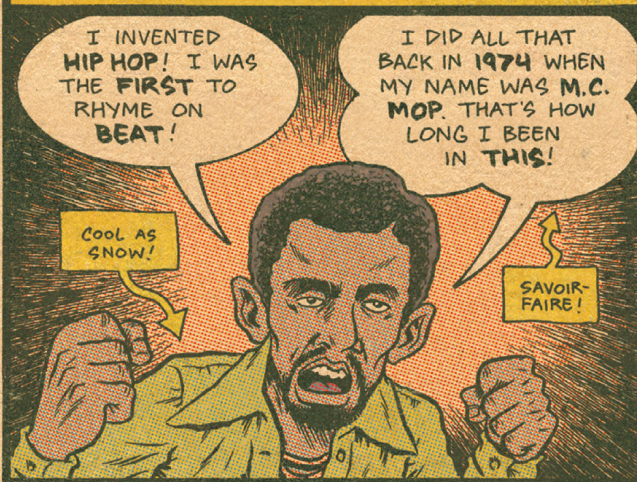
IF YOU LISTEN TO **MEDGAR EVERS** COLLEGE RADIO STATION 91.5FM AT THE RIGHT TIMES, YOU'RE IN FOR A TREAT.



INTERMITTENTLY, A STUDENT, **JIMMY SPICER**, GETS ON THE MIC, WEAVING RHYTHMIC **TALES** OF GENIES, SUPERHEROES, ALIENS, AND MORE TO THE LISTENERS.



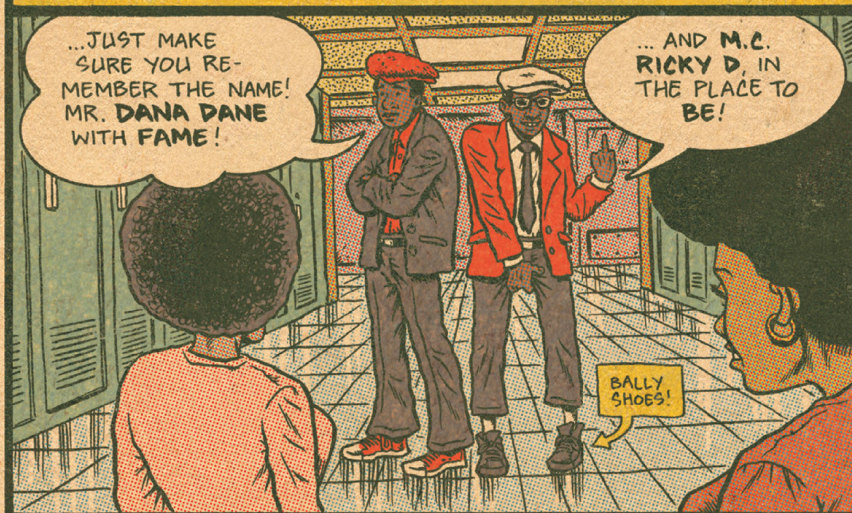
THIS UNIQUE APPROACH OF **STORY-RHYMING** CATCHES THE ATTENTION OF A FEW **RECORD PRODUCERS** THAT **JIMMY'S MOTHER** HAPPENS TO KNOW. THE RESULT: **ADVENTURES OF SUPER RHYME**.



THE RECORD IS AN **INFLUENTIAL** HIT ON THE STREETS OF **NEW YORK**, AND THIS ISN'T LOST ON **RUSSELL "RUSH" SIMMONS**, WHO'S BEEN LOOKING TO MANAGE MORE ACTS ON THE **HEELS** OF HIS **SUCCESS** WITH **KURTIS BLOW**.



ADVENTURES OF SUPER RHYME ALSO HAS AN **INSPIRING** EFFECT ON TWO YOUNG EMCEES AT THE **HIGH SCHOOL OF MUSIC AND ART**, **DANA MCLEESE** AND **RICKY WALTERS**, IN TANDEM KNOWN AS **THE KANGOL CREW**.



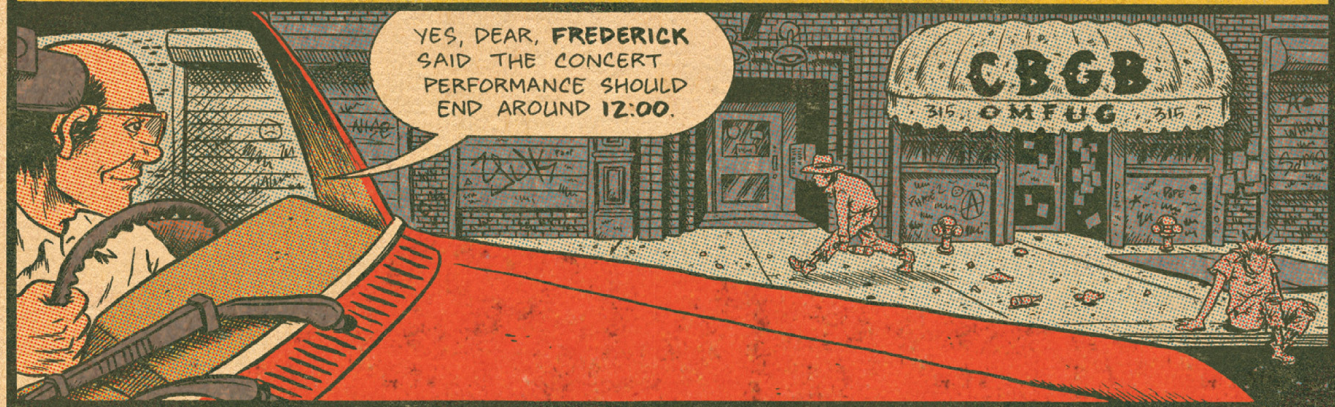
SYLVIA ROBINSON AND THE SUGAR HILL LABEL ARE MANY THINGS, BUT STUPID ISN'T ONE OF THEM. THEY CONTINUE TO TRY AND TAP THE SUGARHILL GANG FOR FOLLOW-UP HITS, RELEASING RECORD AFTER RECORD. THEIR CLOSEST SUCCESS, AT THIS POINT, IS PROBABLY A JOINT CALLED "8TH WONDER."



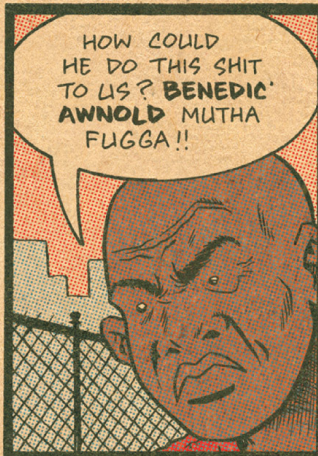
EVERY WEEKEND, RICK RUBIN'S PARENTS BRING HIM INTO THE CITY SO THAT HE CAN SEE HIS FAVORITE BANDS PERFORM.



HIS FOLKS WAIT FOR HIM OUTSIDE UNTIL THE SHOW'S OVER. IF HE WERE TO DRIVE IN HIMSELF, HE'D HAVE TO RISK HIS FIAT BEING STOLEN.



A NEW RECORD HAS BEEN POPPING UP HERE AND THERE IN NEW YORK. UNLIKE EVERY OTHER RAP RECORD IN EXISTENCE, THIS ONE DOESN'T COME FROM NYC OR THE SUGAR HILL LABEL. IT'S FROM CONNECTICUT, AND VERY PROUD OF IT.



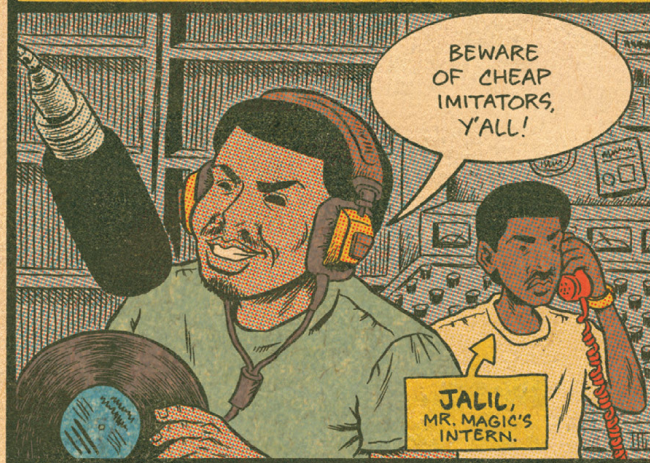
RAPPIN' WITH MR. MAGIC IS THE BRAINCHILD OF TONY "MR. MAGIC" PEARSON, A NEW HAVEN-BASED DJ, WHO IS PROBABLY AWARE OF THE BEFUDDLEMENT HE'S GENERATING WITH SOME LESS-INFORMED HIP HOP FANS IN "THE APPLE."



IT'S ALSO WORTH NOTING THAT PEARSON IS RESPONSIBLE FOR THE NEW RECORD GET UP BY HIS 12-YEAR-OLD NEPHEW NICKNAMED POOKIE BLOW. MAYBE PEARSON'S TRYING TO ASSOCIATE THE BOY WITH KURTIS BLOW? MAYBE NOT?



THE WELL-ESTABLISHED WHBI RADIO HOST, MR. MAGIC, ISN'T PHASED BY THIS CONNECTICUT COINCIDENCE, IN THE LEAST. HIS PROGRAM IS JUST MAKING HIM MORE AND MORE POPULAR, THUS MAKING HIM THE DE-FACTO TASTE MAKER OF THIS NEW RAP MUSIC INDUSTRY.



THE "REAL" MR. MAGIC AND OTHER KEY HIP HOP LUMINARIES ALL GET V.I.P. TREATMENT AT SAL ABBATELLO'S BRONX NIGHTCLUB, THE DISCO FEVER. THIS GANG BECOMES AFFECTIONATELY KNOWN AS THE "JUICE CREW." MAGIC, BEING THE GATEKEEPER BETWEEN RAP RECORDS AND THE RADIO, IS DEEMED "SIR JUICE."



LAWRENCE PARKER IS NO DIFFERENT THAN ANY OTHER TEENAGE B-BOY AND USES MR. MAGIC'S LATE NIGHT RADIO SHOW TO SUPPLEMENT HIS HIP HOP FIX AFTER CURFEW.

YO, MOMS, I'M GONNA BECOME A EMCEE AND MAKE SOME REKKIDS!

YOU BETTER DO YOUR HOME-WORK IS WHAT YOU BETTER DO!!

EVERY DAY HE SEES HIS MOTHER STRUGGLIN'!

NOW IT'S TIME HE'S GOT TO DO SOMETHIN'!

BARELY OUT OF JUNIOR HIGH WITH A B-PLUS GRADE.

SHARES PANTS WITH HIS BRO.

A HOMESICK QUEENS NATIVE, SPYDER D, CREATES THE RHYMES WHICH BECOME BIG APPLE RAPPIN' WHILE ATTENDING HIS FIRST YEAR OF COLLEGE IN DETROIT.

NEW YORK! NEW YORK! THIS IS THE PLACE TO BE!

TURN UP THE SOUNDS, TURN ON YOUR EARS, 'CAUSE THIS IS SPYDER D!

INSTEAD OF SHOPPING AROUND A DEMO TAPE, SPYDER GOES INTO BUSINESS WITH HIS MOM TO PRESS UP AND SELL 10,000 COPIES INDEPENDENTLY!



A BIG PART OF SPYDER'S SUCCESS IS DUE TO RAVE REVIEWS THE SONG RECEIVES IN A HANDFUL OF PUBLICATIONS LIKE TOM SILVERMAN'S DANCE MUSIC REPORT.

THPYDUH D?!

I GREW UP WIT' THITH CAT!

...WUNDAH IF HE'TH IN NEED OF MY VALUABLE MANAGEMENT THERVITHITH?

PUT ME AND D ON VINYL FIRST!

HA!

WHEN SPYDER COMES BACK HOME TO QUEENS, HIS MOM GIVES HIM STACKS OF MAIL AND PILES OF PHONE NUMBERS FROM FANS AND ENTERPRISING PEOPLE TRYING TO GET OR MAKE A DEAL.

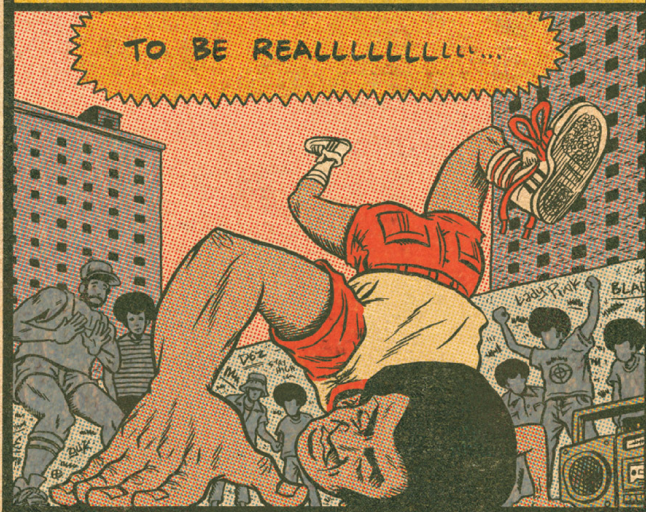


SOON:

AFRIKA?! MISTER BAMBAATAA, SIR! YEAH, IT'S SPYDER D FROM NEWTROI RECORDS. THANKS! UM, LISTEN, I'M JUST A KID. I'M NOT REALLY SURE WHAT I'M DOING. YOU REALLY DON'T WANT TO SIGN WITH ME!



CHERYL LYNN'S 1978 DISCO HIT, **GOT TO BE REAL**, HAS AN INFECTIOUS **BREAK** THAT IS A STAPLE AT HIP HOP JAMS. IT DOESN'T TAKE LONG FOR THIS TO TRANSLATE ON WAX.



LISTER HEWAN LOWE, OWNER OF THE REGGAE LABEL **CLAPPERS RECORDS**, DECIDES TO PRODUCE A **SOCIALLY CONSCIOUS** RAP RECORD Juxtaposed AGAINST LYNN'S MORE **UPBEAT** MUSIC.



THE RESULT, **HOW WE GONNA MAKE A BLACK NATION RISE**, BY **BROTHER D** (with *COLLECTIVE EFFORT*) DROPS ITS HEAVY-HANDED MESSAGE TO MANY **DEAF** EARS.



THANKFULLY, IF THE **LYRICAL** CONTENT IS **LOST** ON LISTENERS, THE **ARTWORK** ON THE VINYL IS **STRONG** ENOUGH TO GET THE POINT ACROSS.



CARLTON DOUGLAS RIDENHOUR, A GRAPHIC DESIGN MAJOR AT **ADELPHI UNIVERSITY**, IS ONE OF THE FEW INITIAL **B-BOYS** THIS RECORD **RESONATES** WITH, BOTH **MUSICALLY** AND **VISUALLY**...



AFTER AGREEING TO MAKE A SOLO RECORD UNDER THE NAME **LONNIE LOVE**, MR. HYDE RECRUITS HIS PARTNER **DR. JECKYLL** TO HELP COME UP WITH SOME LYRICS.



WHILE PRODUCING THE RECORD, **THE FANTASTIC ALEEMS** MAKE THE CHOICE TO USE **CHERYL LYNN'S** FAMOUS JOINT **UNDERNEATH** **LONNIE LOVE'S** VOCALS.



CRAMMING THESE INGREDIENTS TOGETHER RATHER QUICKLY, THE SINGLE, **YOUNG LADIES**, IS RE-LEASED ON THE ALEEMS'S TINY LABEL, **NIA RECORDS**.



MEANWHILE, **CORY ROBBINS** AND HIS FRIEND **STEVE PLOTNICKI** EACH BORROW \$17,000 FROM THEIR PARENTS TO CREATE THEIR OWN COMPANY, **PROFILE RECORDS**. COINCIDENTALLY, ROBBINS SIGNED THE ALEEMS TO THEIR EARLIER SUCCESS WHEN HE WAS AN **EXECUTIVE** AT **PANORAMA RECORDS**.



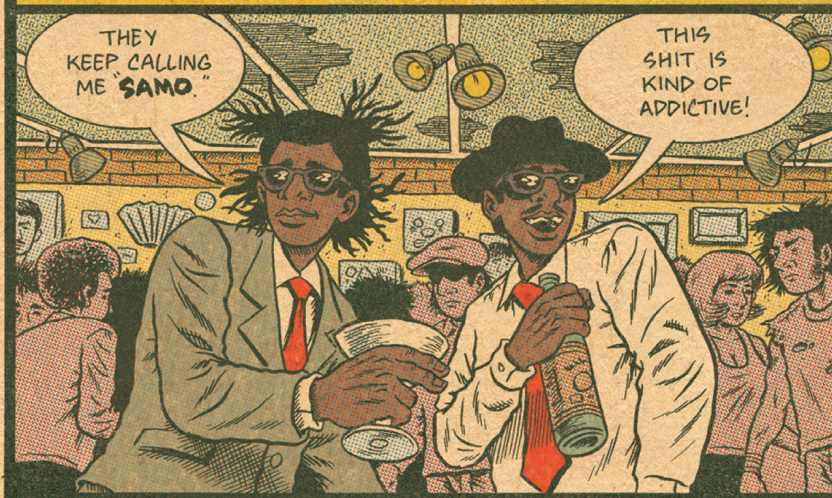
IT WAS AT **PANORAMA** WHERE ROBBINS MISSED OUT ON SIGNING **KURTIS BLOW**. NOW, WITH **PROFILE RECORDS**, **CORY** WANTS TO HIT THE GROUND RUNNING WITH A **RAP RECORD** TO CAPITALIZE ON THE NEW **FAD**. HE CALLS UP HIS OLD PALS, **THE FANTASTIC ALEEMS**.



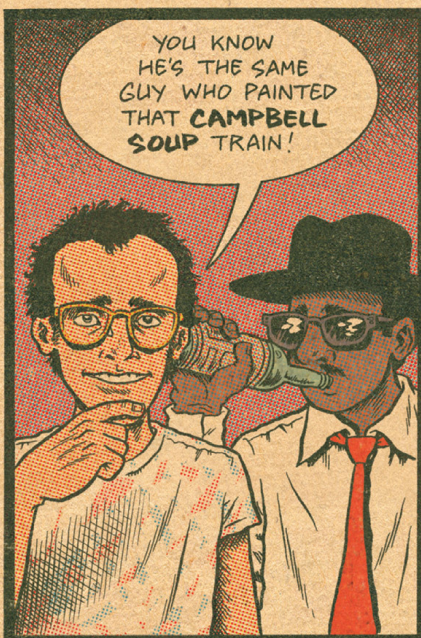
PROFILE RECORDS **RERELEASES** **YOUNG LADIES** FOR THEIR FIRST EFFORT. IT BECOMES A **MINOR** HIT IN **FLORIDA**, BUT THAT'S ABOUT IT. ROBBINS AND PLOTNICKI ARE STARTING TO FEEL **DESPERATE**. MR. HYDE APPRECIATES THE CHANCES HE'S **EARNED**.



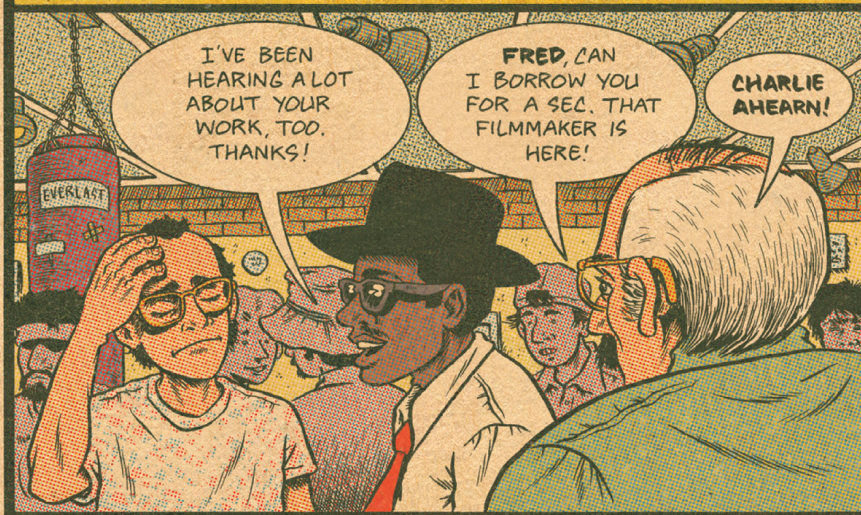
NOT FAR FROM THE DEBAUCHERY OF 42ND STREET, INSIDE A FORMER **MASSAGE PARLOR**, A GROUP ART EXHIBIT IS HAVING A VERY WELL ATTENDED OPENING. THIS EVENT, **THE TIME SQUARE SHOW**, HAPPENS TO INCLUDE THE FIRST PUBLIC DISPLAY OF **JEAN-MICHEL BASQUIAT'S** ARTWORK.

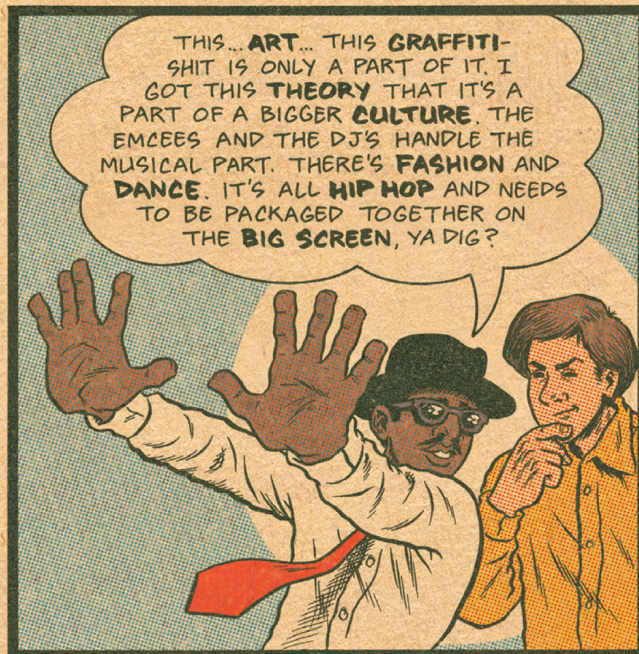
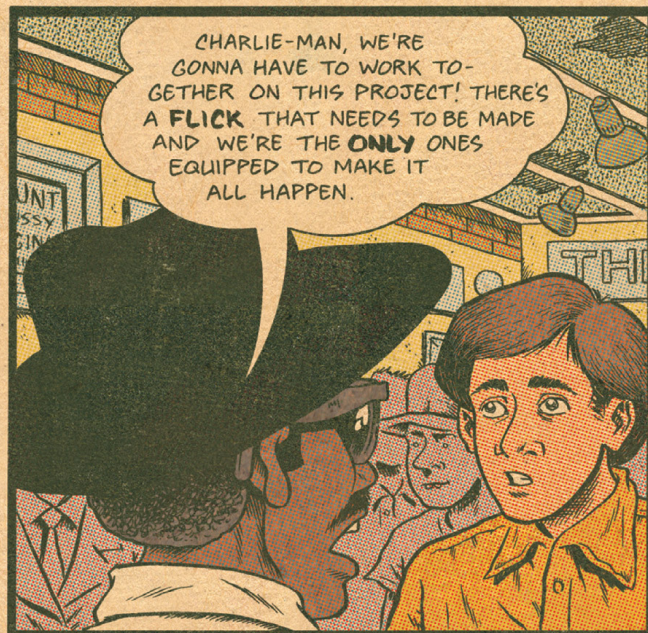
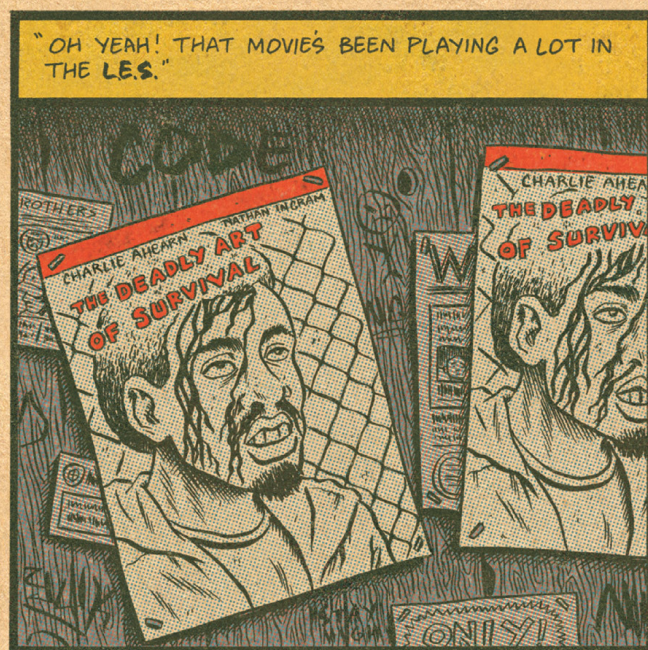
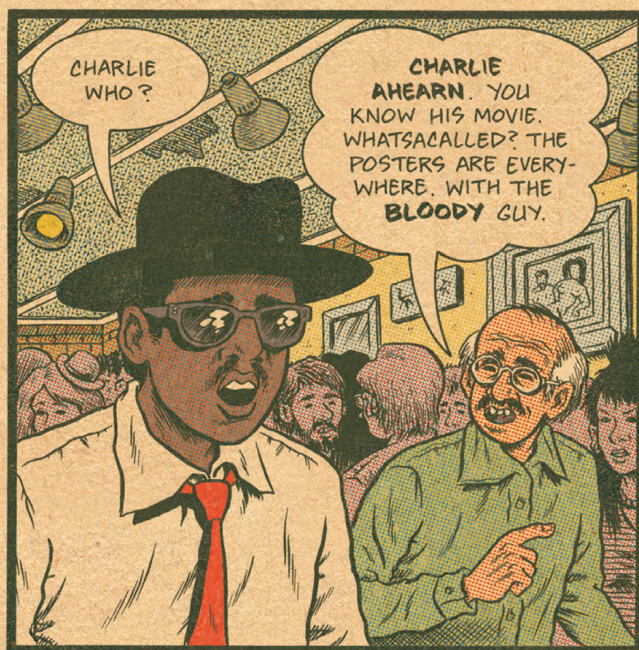


FRED FAB FIVE IS A PART OF THE SHOW, AS WELL. HE ACTUALLY JUST FINISHED HANGING HIS PAINTING.



THIS PROBABLY ISN'T THE FIRST TIME **KEITH HARING'S** SHEER ENTHUSIASM CAUSES HIM SOME **EMBARRASSMENT** IN THE DOWNTOWN ART SCENE. HE'S BEEN IN **NYC** SINCE **1978** STUDYING AT THE **SCHOOL OF VISUAL ARTS**.

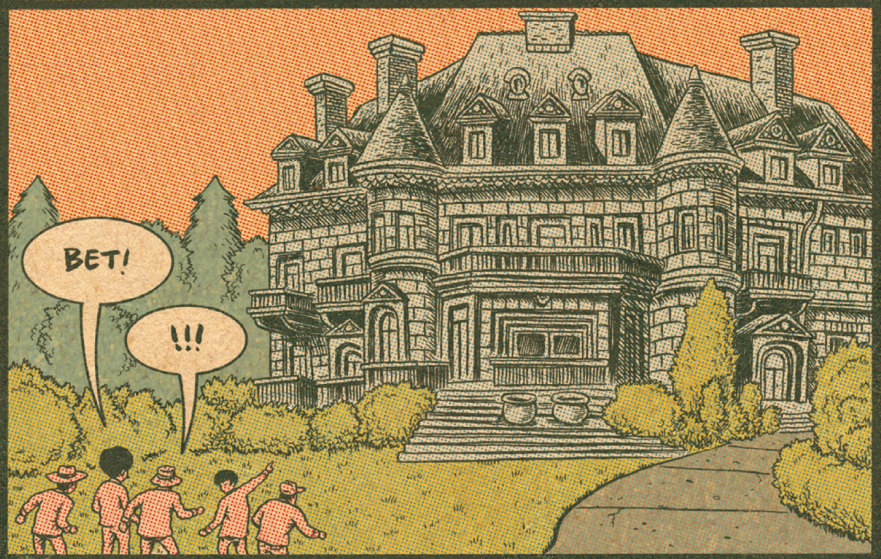




SYLVIA ROBINSON CATCHES WORD THAT THE CRASH CREW IS HAVING TROUBLE WITH MIX-MASTER MIKE AND DISCO DAVE OVER MONEY.



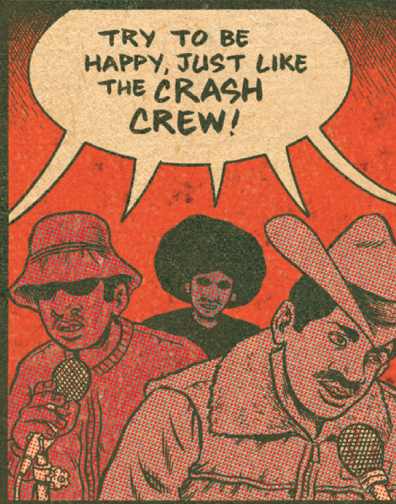
WHEN THE CRASH CREW MAKE THEIR WAY TO THE SUGAR HILL RECORDS COMPOUND, THEY CAN'T HELP BUT TAKE IT ALL IN.



STRATEGICALLY, ON THIS DAY, SYLVIA DECIDES TO GIVE HER ESTABLISHED ARTISTS SOME ROYALTIES.



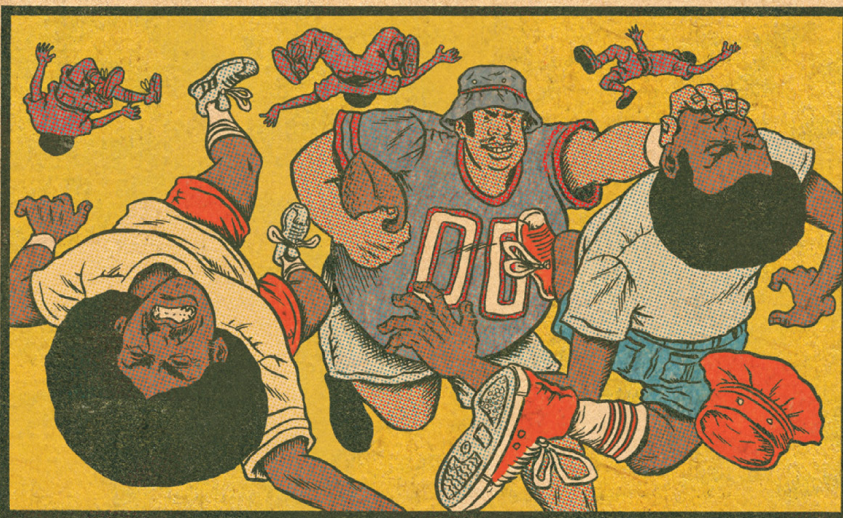
ALL OF THESE GAMBITS PAY OFF. THE CRASH CREW'S FIRST SINGLE WITH SUGARHILL IS "WE WANT TO ROCK."



THE FURIOUS FIVE HAVE A BEEF WITH THE CRASH OVER THE USE OF THE "FREEDOM" BREAK, WHICH IS THE BACKBONE TO POPULAR SONGS BY BOTH GROUPS.



RATHER THAN A STANDARD RAP BATTLE, THE TWO FACTIONS AGREE TO PLAY A GAME OF FOOTBALL TO SETTLE THE SCORE. OTHER SUGAR HILL ACTS EVEN OUT THE REST OF THE PLAYERS. THE FURIOUS FIVE GET BIG BANK HANK ON THEIR TEAM.



NEEDLESS TO SAY, THE CRASH CREW DOESN'T GET TO PLAY "HIGH POWERED RAP" WHEN ON TOUR WITH GRANDMASTER FLASH AND THE FURIOUS FIVE.

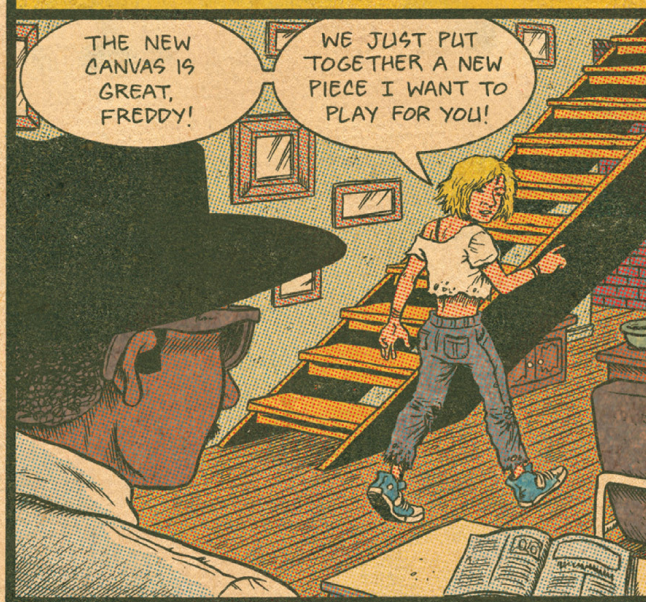


CHRIS STEIN AND DEBORAH HARRY, THE LEADERS OF THE BAND **BLONDIE**, ARE MAJOR PATRONS OF **FRED FAB FIVE'S** ARTWORK.



WHEN YOU SEE THEM, FIND OUT IF THEY'LL DO MUSIC FOR OUR FILM!

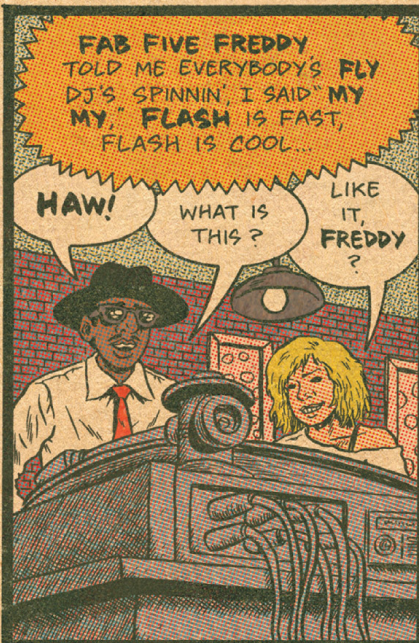
DEBBIE HAS BEEN EXCITED FOR DAYS TO SEE FRED



THE NEW CANVAS IS GREAT, FREDDY!

WE JUST PUT TOGETHER A NEW PIECE I WANT TO PLAY FOR YOU!

FAB FIVE FREDDY TOLD ME EVERYBODY'S FLY DJ'S SPINNIN'. I SAID "MY MY," FLASH IS FAST, FLASH IS COOL...

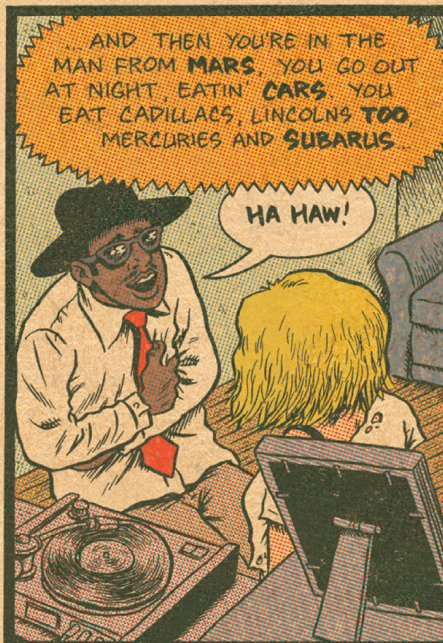


HAW!

WHAT IS THIS?

LIKE IT, FREDDY?

...AND THEN YOU'RE IN THE MAN FROM **MARS**. YOU GO OUT AT NIGHT, EATIN' **CARS**. YOU EAT CADILLACS, LINCOLNS TOO, MERCURIES AND **SUBARUS**.



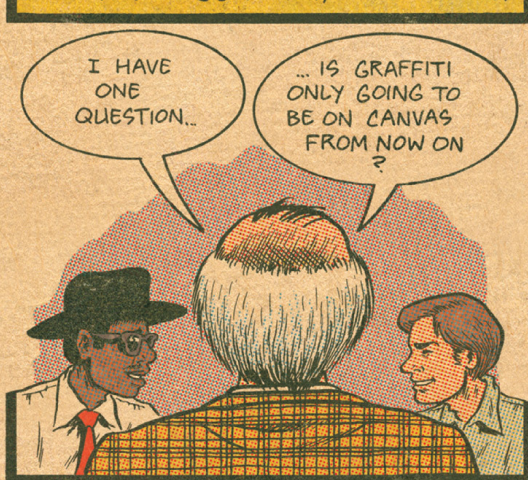
HA HAW!

WE CALL IT, "RAPTURE"!

YO, IT'S BETTER THAN HOME COOKIN'!



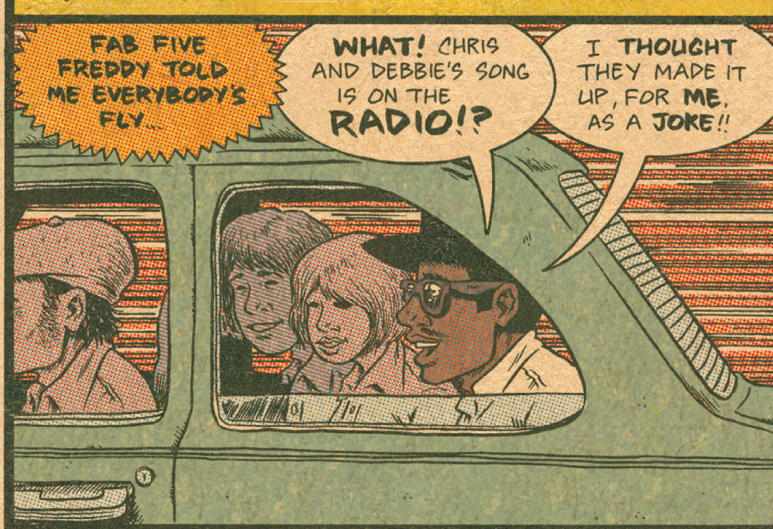
FRED AND **CHARLIE AHEARN** HAVE BECOME VERY SERIOUS ABOUT MAKING A **HIP HOP MOVIE**. THEY CAN'T SEEM TO FIND FUNDING IN THE **U.S.**, BUT THERE ARE SOME INTERESTED PARTIES IN **GERMANY**, OF ALL PLACES.



I HAVE ONE QUESTION...

...IS GRAFFITI ONLY GOING TO BE ON CANVAS FROM NOW ON?

TAKING A DETOUR THROUGH **ITALY** TO SEE SOME ART IN **MILAN** WITH HIS FRIENDS FROM **THE TALKING HEADS**, **CHRIS FRANTZ** AND **TINA WEYMOUTH**, FRED GETS **REINTRODUCED TO RAPTURE** IN A NEW CONTEXT...



FAB FIVE FREDDY TOLD ME EVERYBODY'S FLY...

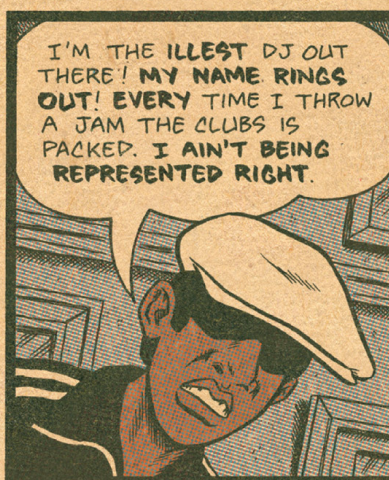
WHAT! CHRIS AND DEBBIE'S SONG IS ON THE **RADIO**!?

I THOUGHT THEY MADE IT UP, FOR ME, AS A JOKE!!

AN EXCERPT FROM GRANDMASTER FLASH AND THE FURIOUS FIVE'S 'SUPERRAPPIN'...



IN ACTUALITY...



BREAKING MORE NEW GROUND, SUGARHILL GOES ON TO RELEASE THE ADVENTURES OF GRANDMASTER FLASH ON THE WHEELS OF STEEL, A CONTINUOUS, 7-MINUTE DISPLAY OF FLASH'S QUICK MIX THEORY. INSISTING ON DOING IT LIVE, WITH NO PRODUCTION SHORTCUTS, IT TAKES HIM 3 OR 4 TRYS TO GET IT JUST RIGHT...



SAMPLES USED TO MAKE THE RECORD
 QUEEN: ANOTHER ONE BITES THE DUST
 SPOONIE GEE: MONSTER JAM
 INCREDIBLE BONGO BAND: APACHE
 GRANDMASTER FLASH AND THE FURIOUS FIVE: FREEDOM
 CHIC: GOOD TIMES
 GRANDMASTER FLASH AND THE FURIOUS FIVE: BIRTHDAY PARTY
 BLONDIE: RAPTURE
 SUGARHILL GANG: 8TH WONDER
 THE HELLERS: LIFE STORY

A FEW GREEDY PROMOTERS OVERBOOKED THE PUNK BAND THE CLASH TO PLAY A VENUE IN NYC CALLED BOND'S INTERNATIONAL CASINO, WHILE PROMOTING THEIR NEW ALBUM, SANDINISTA!



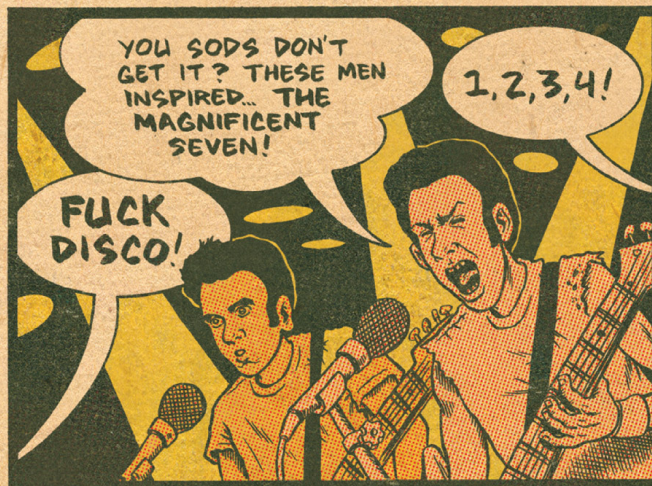
THE BAND VOWS TO HONOR EVERY TICKET.



WITH ELEVEN NEW SHOWS TO PLAY, THE CLASH SCRAMBLES FOR NEW OPENING ACTS.



GRANDMASTER FLASH AND THE FURIOUS FIVE ARE SCHEDULED TO OPEN TWO DAYS IN A ROW.



THE FOLLOWING NIGHT...



GIVING IT ONE MORE SHOT, AFRIKA BAMBAATAA AGREES TO MAKE A RECORD FOR TOM SILVERMAN'S NEW LABEL, TOMMYBOY.



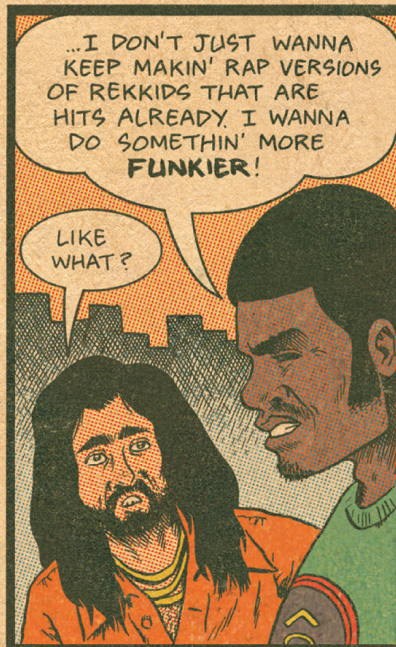
ARTHUR BAKER, A DJ, PRODUCER, AND REVIEWER FOR SILVERMAN'S DANCE MUSIC REPORT, IS THE ONLY GUY THAT TOM KNOWS WHO CAN HELP MAKE THE RECORD.



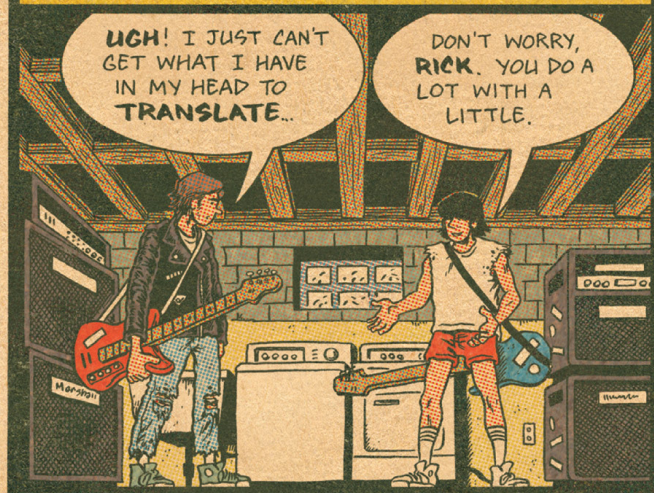
* BY TOM TOM CLUB, CHRIS FRANTZ AND TINA WEYMOUTH. FRIENDS WITH FAB FIVE FREDDY



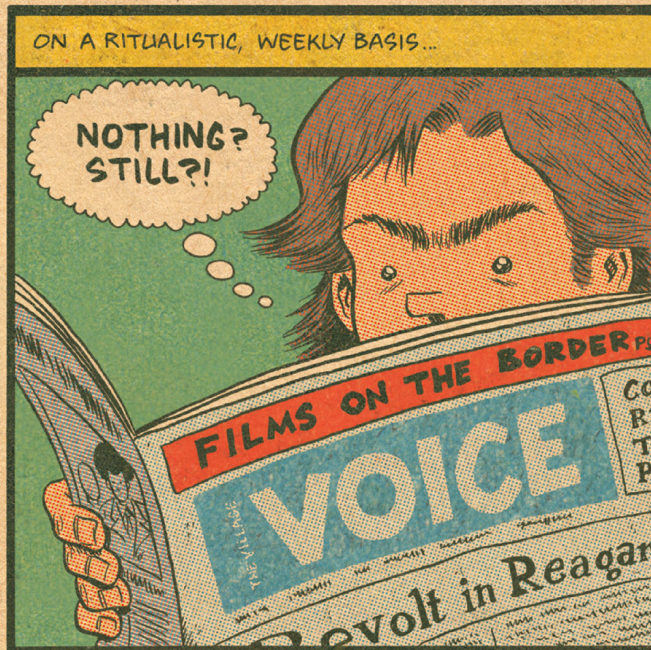
THEIR COLLABORATION GOES ON TO SELL 35,000 COPIES. SILVERMAN IS HAPPY WITH THIS EARLY EFFORT, BUT HE'S NOT EXACTLY RACING TO PUT THE JAZZY 5 BACK ON VINYL.



BEING A DIVERSE FAN OF MUSIC, YOUNG RICK RUBIN'S WHIMSY POINTS HIM IN THE DIRECTION TO START HIS OWN BAND, THE PRICKS. EVEN THOUGH HE GETS THE BEST EQUIPMENT MONEY CAN BUY...



IN SPITE OF THEIR INEPTITUDE, AND THANKS TO THE RIGOROUS TOURING SCHEDULE OF THE USUAL HEADLINERS, THE PRICKS GET A CHANCE TO PLAY C.B.G.B.'S.





FRIDAY, JULY 3, 1981 COME IN FLY ATTIRE!

Harlem World

IS YOU GONNA GO? YOU CRAZY? ERRBODY GOIN'!! HOW MUCH IT COST?

GUYS \$6 / GIRLS \$5 ALL AGES Y'ALL!!

SPECIAL TREAT!

ON THE WHEELS OF STEEL!

THE PRIZE: ONE THOUSAND DOLLARS!!

...MONEY LIKE BARRY WHITE!

FATMAN, THE OWNER OF HARLEM WORLD

THE JUDGES: YOU!!

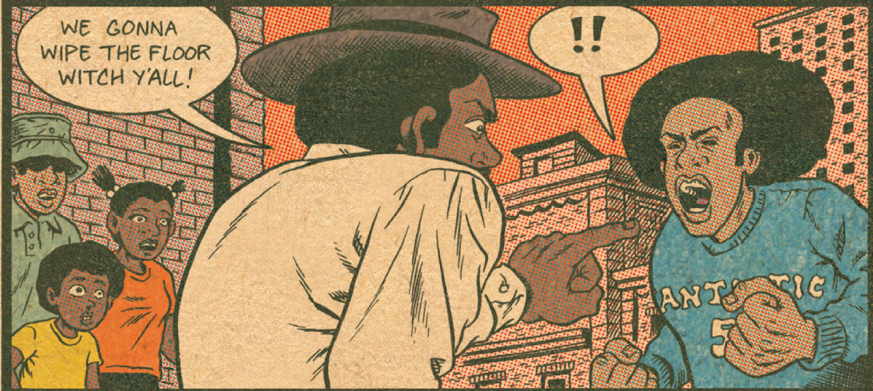
OOOH, LOOK AT HIM!!

THAT DUDE LOOK TOO MEAN!!

THIS **POLARIZING** BATTLE HAS BEEN INEVITABLE. IN THE BRONX TAKING SIDES IS ALMOST A **POLITICAL** OR **SPIRITUAL** DECISION.



LEADING UP TO THE JAM, IF MEMBERS OF THE **COLD CRUSH** AND THE **FANTASTIC** CROSSED PATHS IN THE STREETS...



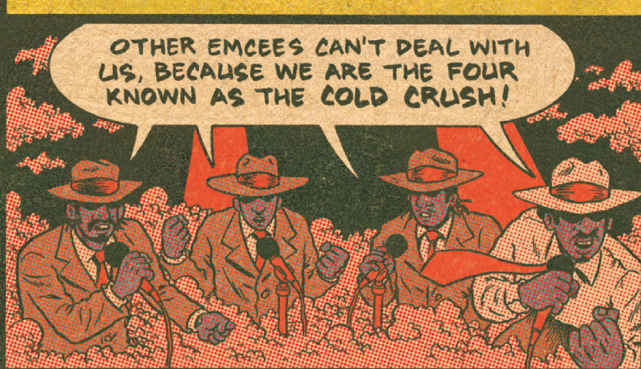
BUT, REALLY...



THE **EARLY HYPE** DOES ITS JOB!



THE **COLD CRUSH** BROTHERS PULL OUT ALL STOPS BY DAZZLING THE CROWD WITH **FRESH** THEATRICS AND BRAND NEW, **UNTESTED** ROUTINES.



THE **FANTASTIC ROMANTICS** **EXCEL** AT WHAT THEY DO **BEST**.



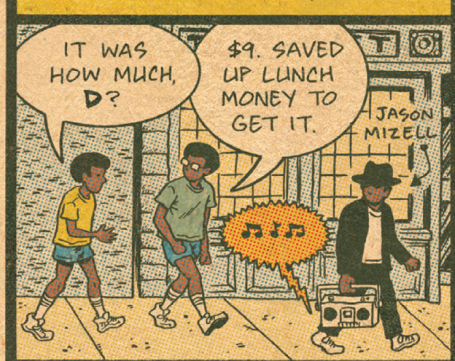
THE \$1000, THE CROWD DECIDES, GOES TO...



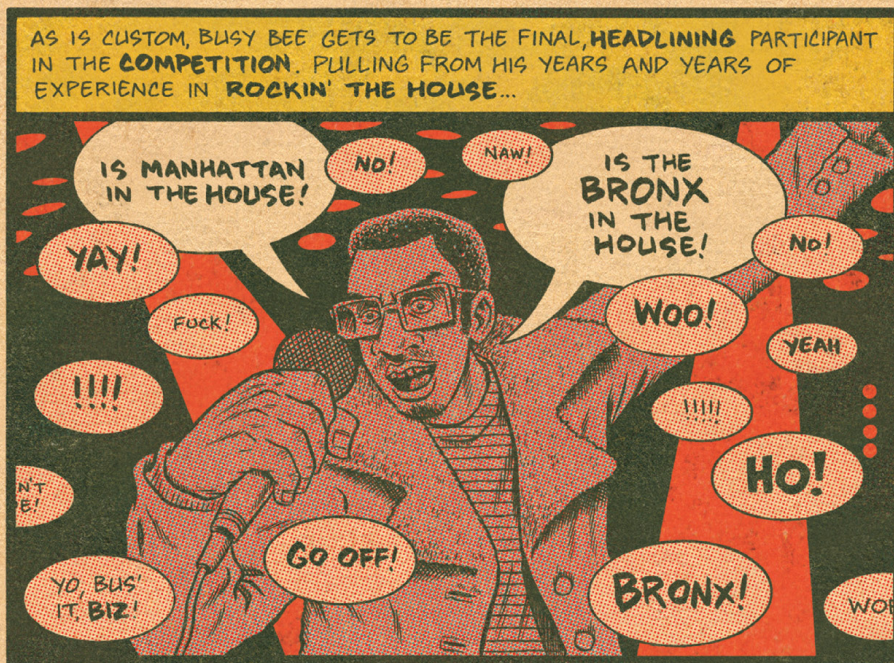
THE **COLD CRUSH** BROS HAVE THOUGHTS ABOUT THE OUTCOME...

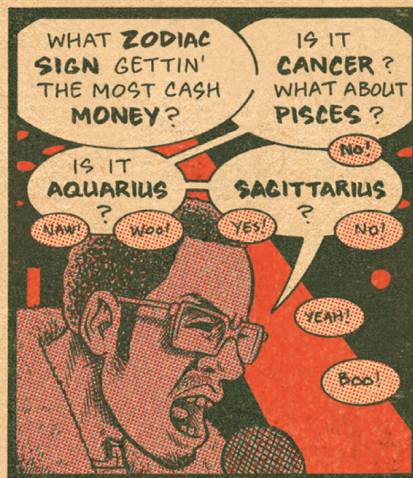
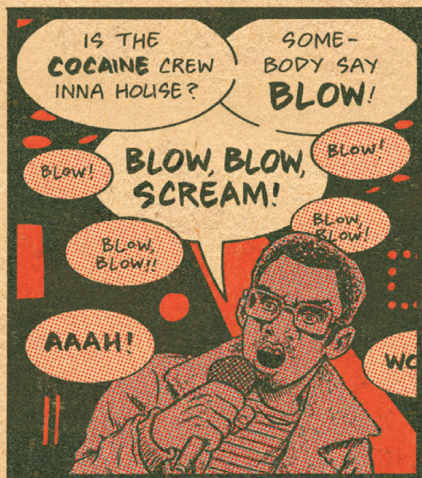
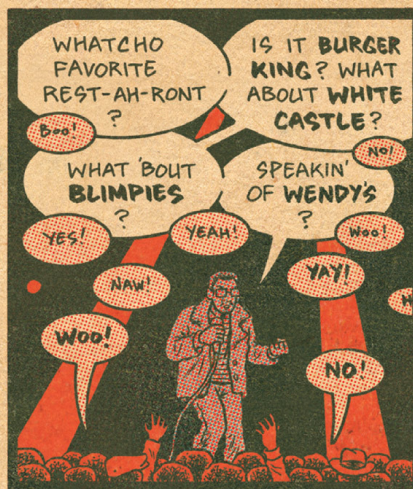


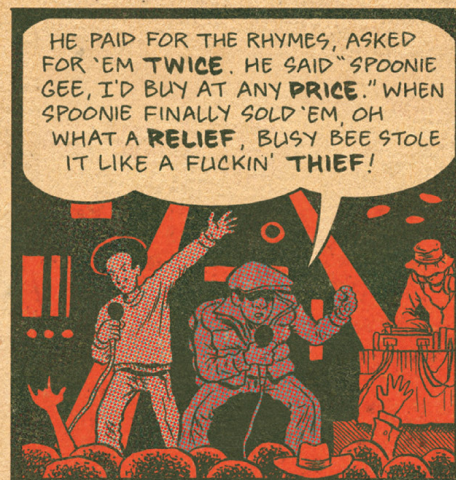
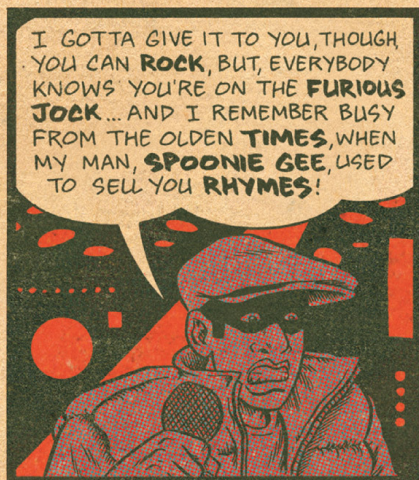
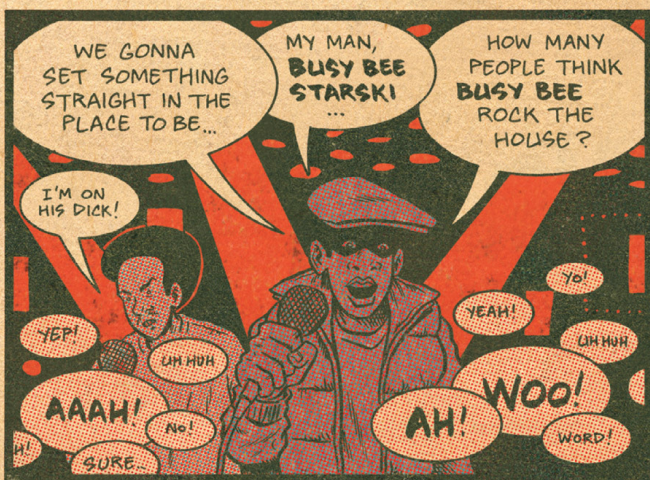
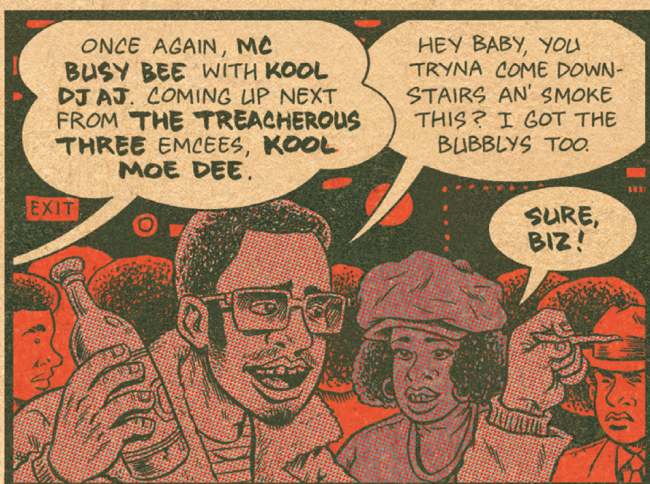
VERY RAPIDLY, **BOOTLEGS** OF THE **BATTLE** MAKE THEIR WAY TO **ALL 5 BOROUGHs**, INCLUDING SPECIFICALLY **HOLLIS, QUEENS**.



BATTLES AND COMPETITIONS SEEM TO BE HARLEM WORLD'S MAIN SHOWCASE THESE DAYS. THE JAMS ARE MOSTLY PROMOTED BY KOOL DJ AJ AND USUALLY WON BY BUSY BEE STARSKI.







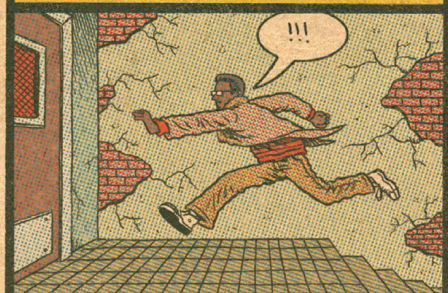
"EVERY TIME I HEAR IT, I THROW A FIT, PARTY AFTER PARTY, THE SAME OL' SHIT. REKKID AFTER REKKID, RHYME AFTER RHYME, ALWAYS WANT TO KNOW THEIR ZODIAC SIGN..."



HE CHANGED THE SHIT TO "YOUR FAVORITE JEANS," L'MON BUSY BEE TELL ME WHAT THAT MEANS? UH, BRUTHA-MAN DON'T YOU SAY NUTTIN', I'M NOT FINISHED YET I GOTTA TELL YOU SUMPHTIN'!



"TOO HOT TO TROT, I'M HIP TO ROCK THE SPOT. I'M GONNA ROCK YA ASS WHETHER YOU LIKE IT OR NOT. I'LL TAKE THE TITLE RIGHT ON THE SPOT... HOW CAN I TAKE A TITLE YOU AIN'T GOT?"



YOU'RE NOT NUMBAH ONE, YOU'RE NOT EVEN THE BEST AND YOU CAN'T WIN NO REAL EMCEE CONTEST!

SHUT UP!



"...CELEBRITY CLUBS, THOSE ARE THE KINDS YOU CAN WIN, THEY ARE ALL SET UP BEFORE WE COME IN, BUT IN A BATTLE LIKE THIS YOU KNOW YOU'LL LOSE. BETWEEN ME AND YOU, WHO DO YOU THINK THEY'LL CHOOSE?"



WELL, IF YOU THINK IT'S YOU, I GOT BAD NEWS, BECAUSE TO HEAR YOUR NAME, YOU'RE GONNA HEAR SOME "BOOS." 'CAUSE YOU'RE FAKIN' THE FUNK. 'CAUSE YOU'RE FAKIN' THE FUNK...



... AND AT THE END OF THIS RHYME YOU CAN CALL ME "LINK-OL' MOE DEE! CALL ME UNCLE! ROCK THE HOUSE Y'ALL!"

I'M ON MOE DEE DICK!



... BUT YOU WANNA BE! BIZ, YOU WANNABE! AND YOU KNOW YOU WANNA BE ANOTHER KOOL MOE DEE. SO LET'S ALL CHANT BECAUSE YOU KNOW YOU CAN'T, AND EVERYBODY SALUTE THE NEW EMCEE CHAMP...



... NOW THAT "BAW-DITTY-BAW-DANG-DI-DANG-DANG" SOUNDS PRETTY GOOD, BUT, IT AIN'T NO THANG...



I'M THE SUPER SCOOPER, PARTY POOPER, MAN WITH ALL THE SUPER DUPER DISCO BREAKS, A MAN WHO NEVER MAKES MISTAKES... A RAPPIN' LORD, I'M NOT A BORE... THE BADDEST MAN YOU EVER SAW. THE MONEY-MAKIN', EARTH-QUAKIN' MAN WHO GETS THE PARTY SHAKIN'!



AND SO, MOE DEE CONTINUES OBLITERATING BUSY BEE FOR TWO MORE MINUTES OF MAYHEM. THE BATTLE IS RECORDED AND THE BOOTLEG GETS DISTRIBUTED VIRALLY, THUS CREATING THE TEMPLATE FOR MICROPHONE CHALLENGES THIS POINT FORWARD!



IF YOUR SONG IS **NUMBER ONE** ON **BILLBOARD**, OPPORTUNITIES ABOUND!

FREDDY!
THANKS TO **RAPTURE**, I'M GONNA GET TO HOST **SATURDAY NIGHT LIVE!!**

NO JIVE?

PART OF THE GIG IS TO PICK THE **MUSICAL PERFORMANCE!**

I WANT A **STREET RAP GROUP** TO PLAY THAT NIGHT.

AW POOP! I BLINKED!!

HMMM... WAY I SEE IT, YOU GOT TWO SOLID OPTIONS. **GRANDMASTER FLASH** AND **THE FURIOUS FIVE** GOT MAJOR CLOUT ON THE STREETS...

MY OWN **PERSONAL FAVORITES**, THOUGH, ARE **THE FUNKY FOUR PLUS ONE**.

OOH! THE **FUNKY FOUR** HAVE A GIRL IN THE GROUP, JUST LIKE **BLONDIE**. THINK THEY'LL DO IT?

I'LL TALK TO SYLVIA. ME AND CHARLIE HAVE SOME BUSINESS TO DISCUSS WITH HER ANYHOW.

DAMMIT!

AT THE **SUGAR HILL COMPOUND**, **CHARLIE AHEARN** AND **FAB FIVE FREDDY** CAN'T MAKE MUCH HEADWAY GETTING THE LABEL'S PERMISSION TO MAKE A FILM WITH THE **FUNKY FOUR PLUS ONE**.

MISS SYLVIA. WHAT IF WE SAID WE COULD GET THEM TO PERFORM ON **SATURDAY NIGHT LIVE**?

THEN CAN THEY BE IN OUR PICTURE?

THINKING ABOUT IT, I WOULD **LOVE** TO GET THE **SUGARHILL GANG** ON THAT SHOW.

WELL, LET US PULL A FEW STRINGS AN' SEE WHAT HAPPENS.

ON THE **FEBRUARY 14, 1981**, EPISODE OF **SATURDAY NIGHT LIVE**, **DEBORAH HARRY** INTRODUCES THE NATION TO THE **FIRST** RAPPERS TO APPEAR ON THE PROGRAM, **MINUTES** BEFORE THE CREDITS ROLL...

WELL WE JUST CAN'T MISS WITH A BEAT LIKE THIS...

THE **FUNKY FOUR** ALSO BRING OUT **DJ BREAKOUT** FRONT AND CENTER, EVEN THOUGH **HOUSE BANDS** CREATE ALL THE **MUSIC** FOR THEIR RECORDS.

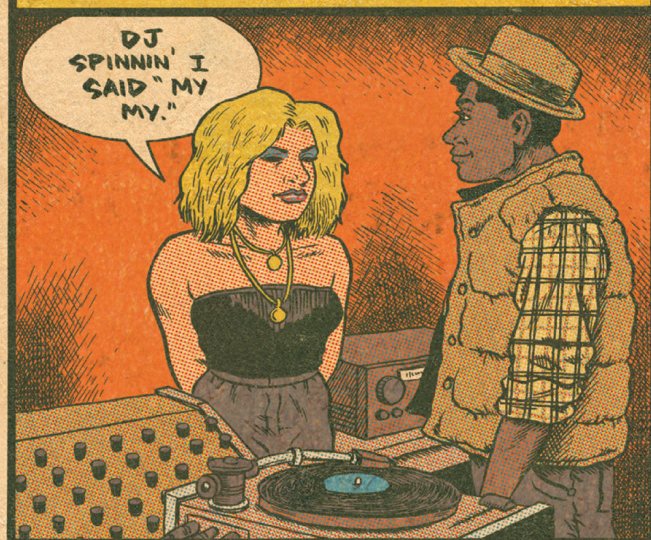
...THAT'S THE JOINT!



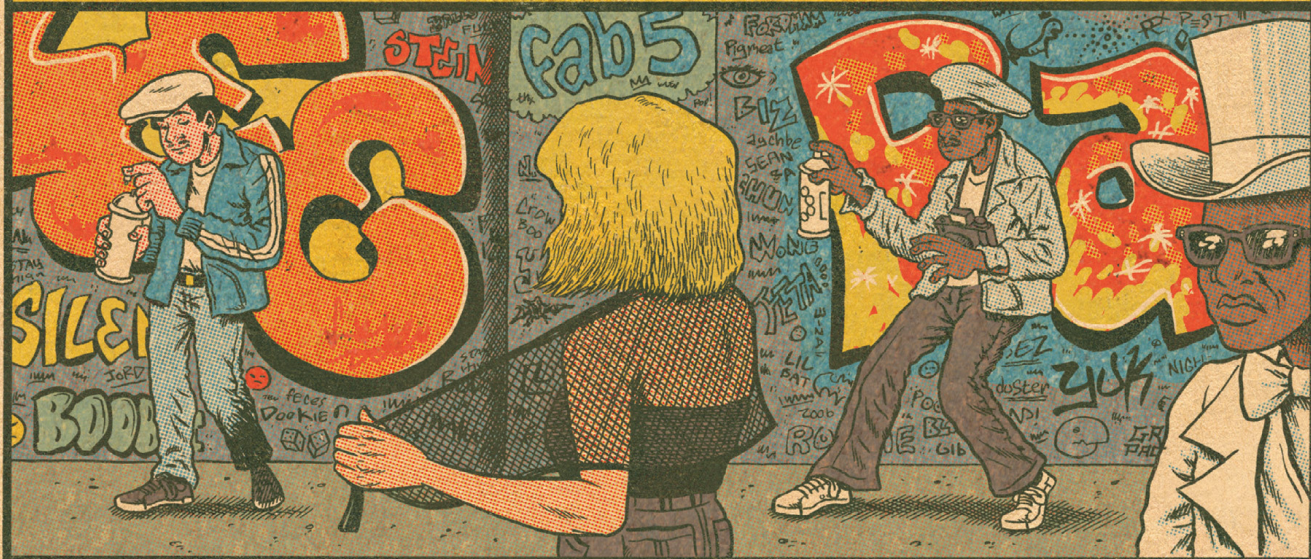
WITH THE NEW, RISING POPULARITY OF HOME VIDEO, BLONDIE HAS SIGNED A DEAL TO CREATE A TAPE FULL OF MUSIC VIDEOS. RIGHT NOW, THOUGH, THE PRODUCTION ON THE SET OF **RAPTURE** IS AT A STANDSTILL.



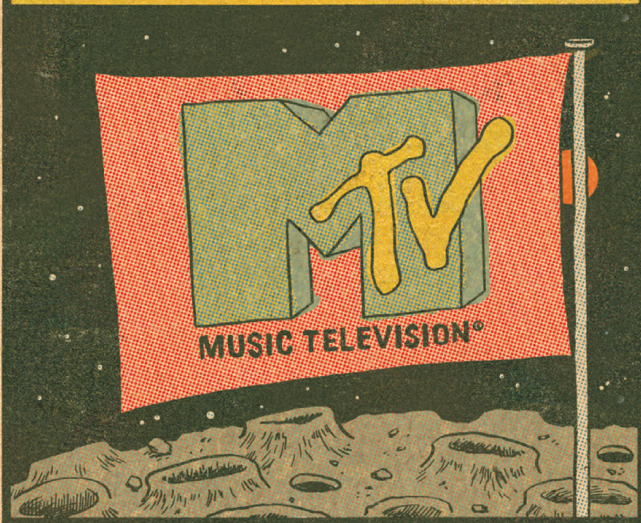
SINCE **GRANDMASTER FLASH** IS NOWHERE TO BE FOUND, FILMING RESUMES WITH **JEAN-MICHEL BASQUIAT** FILLING THE ROLE OF DJ IN THE VID.



LEE QUINONES AND **FAB FIVE FREDDY** ALSO MAKE THEIR APPEARANCE, IN THE BACKGROUND, DOING WHAT THEY DO BEST.



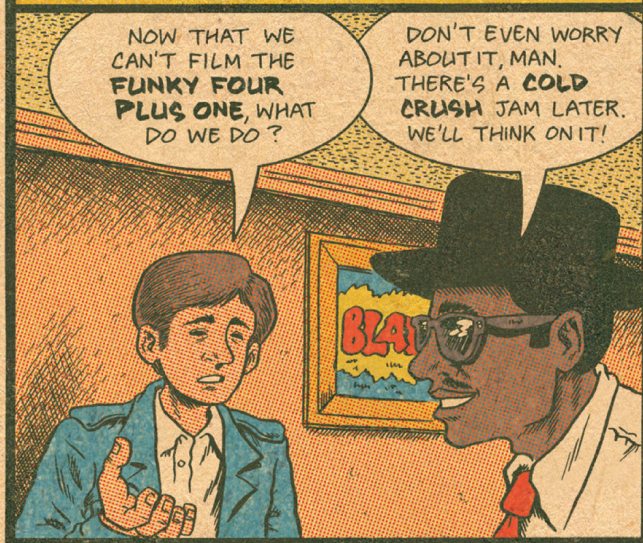
ON **AUGUST 1, 1981**, A REVOLUTIONARY NEW CABLE TELEVISION CHANNEL BEGINS **BROADCASTING** AND IS IN NEED OF A STEADY ROTATION OF CONTENT.



TUCKED BETWEEN **REO SPEEDWAGON'S** "TOUGH GUYS" AND **THE WHO'S** "DON'T LET GO THE COAT," **BLONDIE'S** "RAPTURE" IS THE **48TH** MUSIC VIDEO TO PLAY ON **MTV** THAT FIRST DAY.



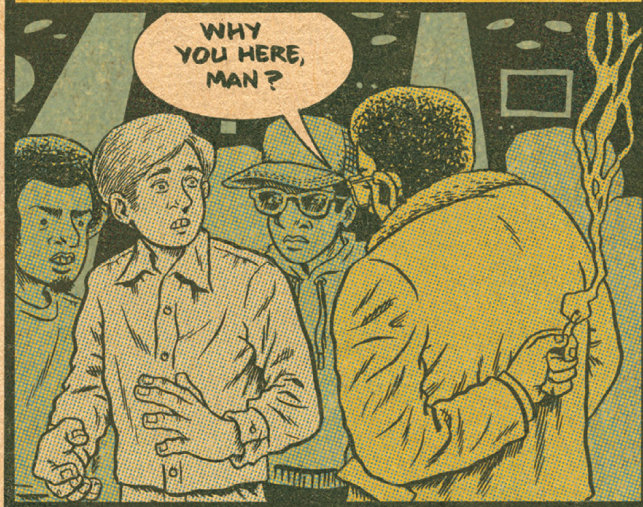
CHARLIE AHEARN HAS FINALLY RUSTLED UP A SUITABLE AMOUNT OF **MONEY** TO BEGIN SHOOTING HIS NEXT MOVIE, BUT...



UP TO THIS POINT, CHARLIE HAS **NOT** BEEN MUCH OF A FIXTURE ON THE **HIP HOP** SCENE.



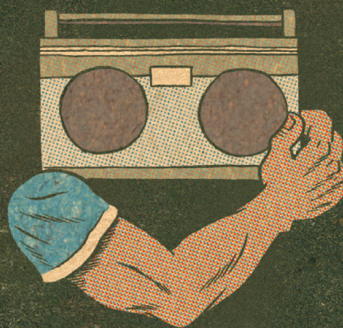
EVEN THOUGH HE'S AS **HIGH** AS ANYBODY ELSE IN THE VENUE, **BUSY BEE STARSKI** IS STILL COMPELLED TO SEE WHAT A **WHITE GUY**, TWICE EVERYONE'S AGE, IS DOING IN THE CLUB.



DURING SPRING 1981, RAP MUSIC IS BECOMING POPULAR ENOUGH THAT IT'S HARD FOR MAINSTREAM MEDIA TO IGNORE IT.

THE NEW SOUND OF THE 80S! SUDDENLY YOU HEAR IT EVERYWHERE...

RAP MUSIC! IT'S ALL BEAT, AND ALL TALK!

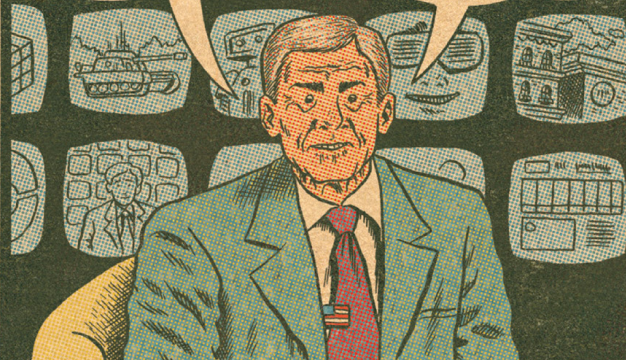


RAPPIN'
TO THE
BEAT

YOU CAN'T GET MUCH MORE MAINSTREAM, OR WHITE, THAN HUGH DOWNS, STEVE FOX, AND THE TELEVISION PROGRAM 20/20.

THERE HAVE BEEN TALKING BLUES, AND THINGS LIKE CONCERTOS FOR DRUMS, BUT RIGHT NOW...

...ALL AROUND US, AND SO COMPELLING YOU NEVER MISS THE FACT THAT THERE'S NO MELODY...



THEIR 10-MINUTE FEATURE IS GENERALLY POSITIVE TOWARD THIS EMERGING, ALIEN CULTURE. IT SEEMS FITTING THAT THE FIRST RAPPERS WE SEE ON THE PROGRAM ARE THE SUGARHILL GANG FROM THE RECENT PERFORMANCE ON THE MAY, 30TH EPISODE OF SOUL TRAIN.



20/20 CORRESPONDENT STEVE FOX GIVES LOTS OF CREDIT TO BLONDIE'S RAPTURE FOR INTRODUCING THE CONCEPT TO THE MASSES.

WHAT RAP MUSIC DOES IS IT, LIKE, REMOVES THE MIDDLE MAN, BECAUSE IT COULD BE ANYBODY DOING IT...

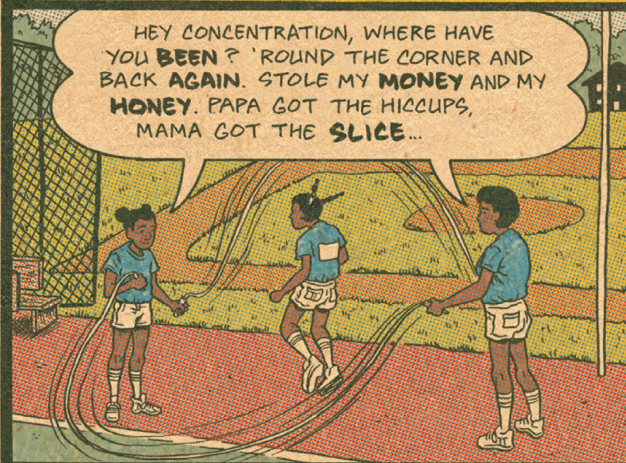
...IT'S LIKE DIRECT COMMUNICATION, AND THAT'S WHAT, LIKE, MUSIC IS!



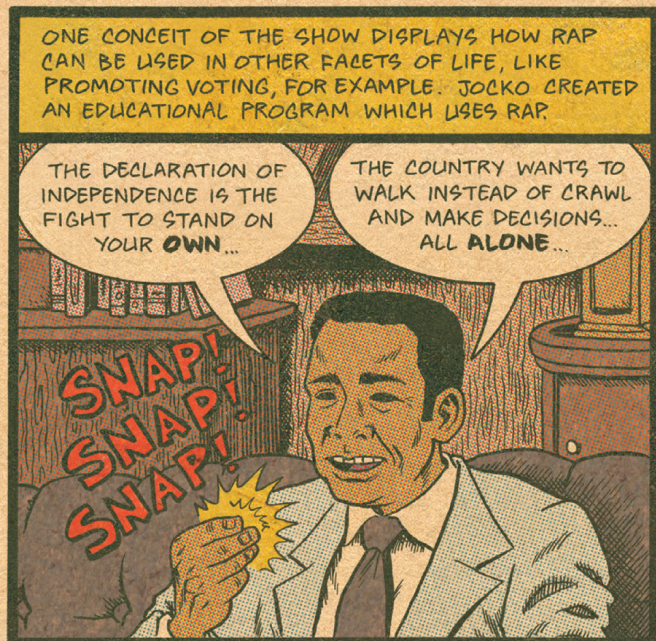
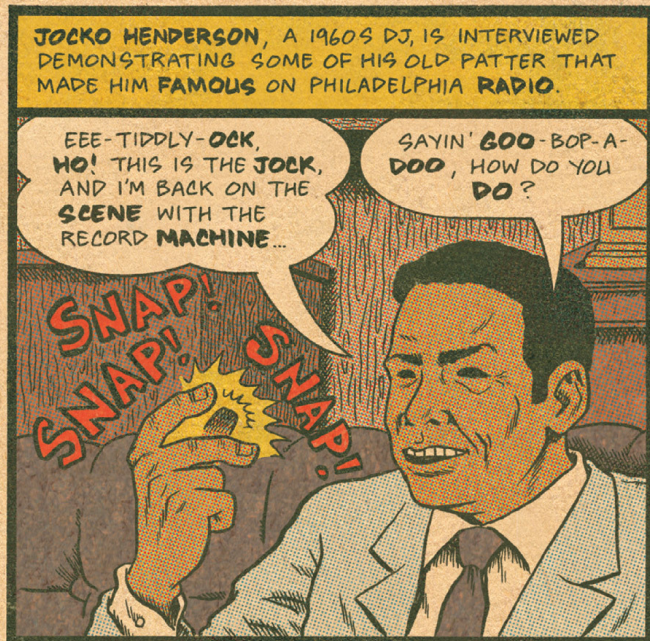
EXPLAINING THE MODERN, BRONX ORIGINS OF HIP HOP, THE SHOW HIGHLIGHTS A PUBLIC PARK JAM WITH KURTIS BLOW PERFORMING THE BREAKS, WHILE DAVY DMX IS ON THE TURN-TABLES. AT THIS POINT, THE BREAKS HAS SOLD 680,000 COPIES AND HIT NUMBER ONE ON R&B CHARTS.



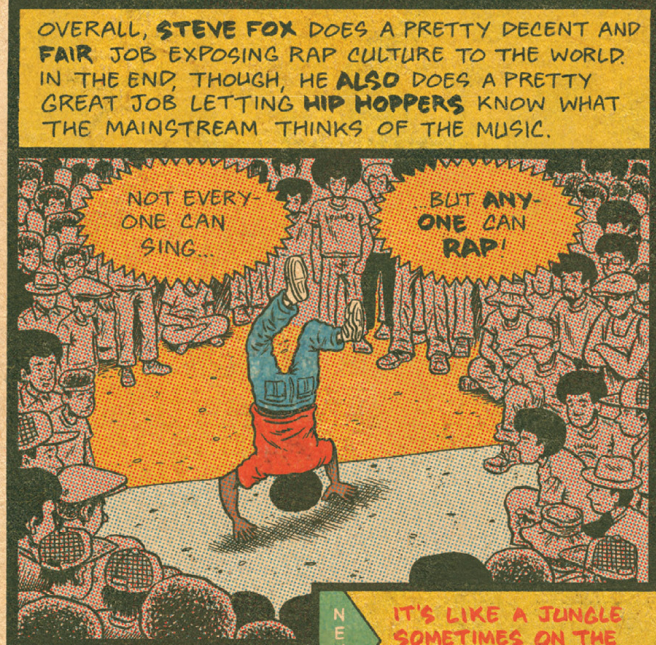
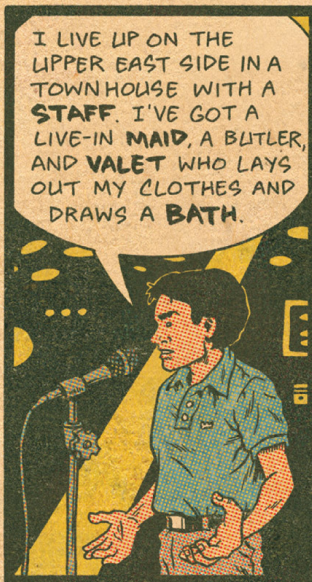
THE PIECE ALSO DOES A GOOD JOB RELATING THE DEEPER ORIGINS OF THE CULTURE TO LONG-STANDING TRADITIONS IN THE BLACK SOUTH, LIKE THE CALL AND RESPONSE ELEMENTS OF CHURCH SERMONS, RHYME TALK IN GAMES, AND OLD STORY RHYMES.



SOME OF RAPPING'S FOREFATHERS ARE SPECIFICALLY MENTIONED IN THE SEGMENT.



OF COURSE, MANY REGARD THIS NEW RAP PHENOMENON AS A **FAD** AND THIS IS ALSO REFLECTED WITHIN THESE 10 MINUTES.



PINUPS

BEASTIE BOYS
BY JEFFREY
BROWN

AFRIKA BAMBAATAA
BY JIM MAHFOOD

FAT BOYS
BY TOM
SCIOLI

GRANDMASTER
FLASH AND THE
FURIOUS FIVE
BY BEN MARRA

VANILLA ICE
BY JIM RUGG

RUN DMC
BY DAN
ZETTWOCH

ERIC B. AND
RAKIM BY
JOHN
PORCELLINO

SALT N PEPA
BY NATE
POWELL

KRS ONE
BY BRANDON
GRAHAM

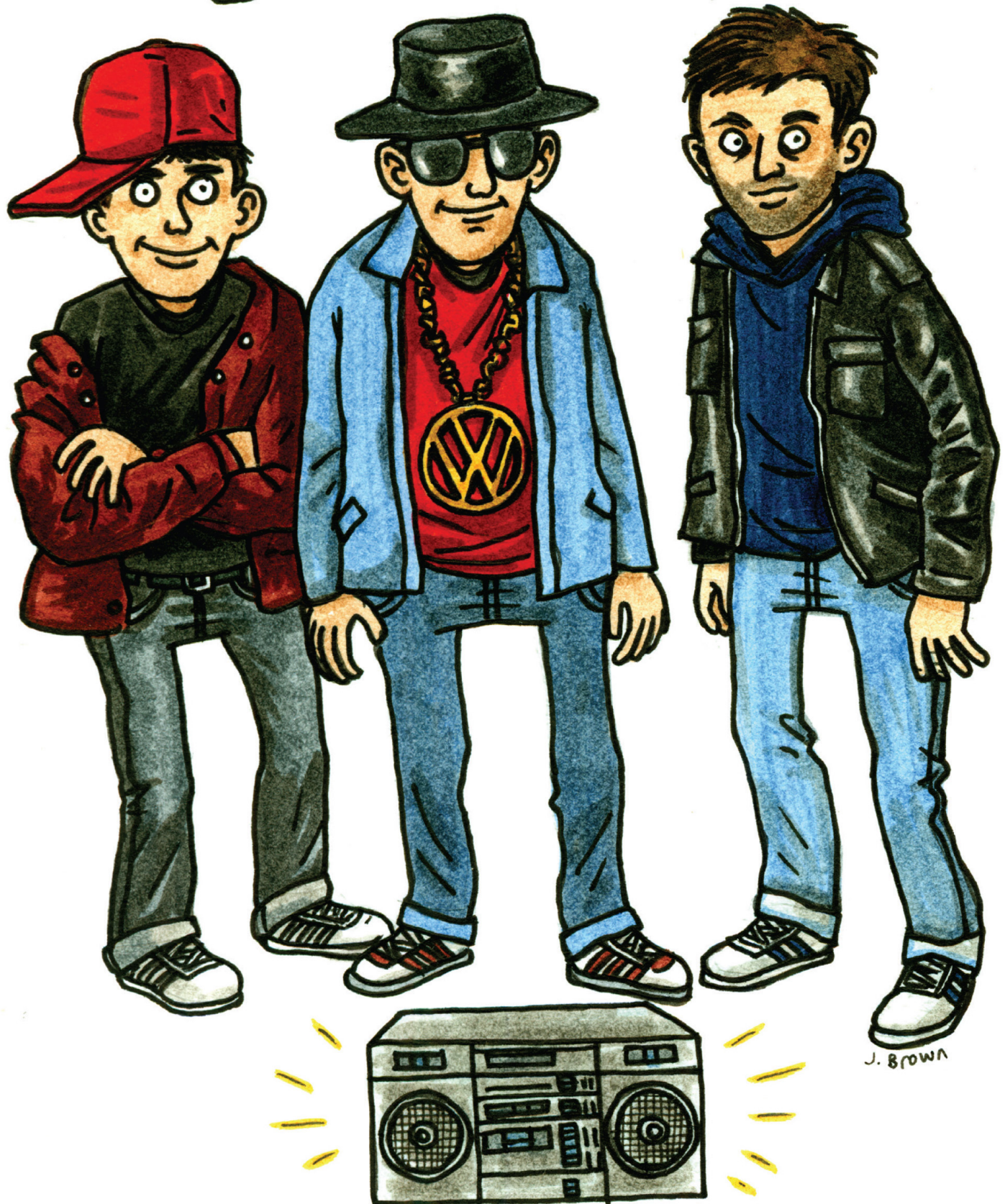
SNOOP DOGG
BY FAREL
DALRYMPLE

MIN-ONE SAYS:



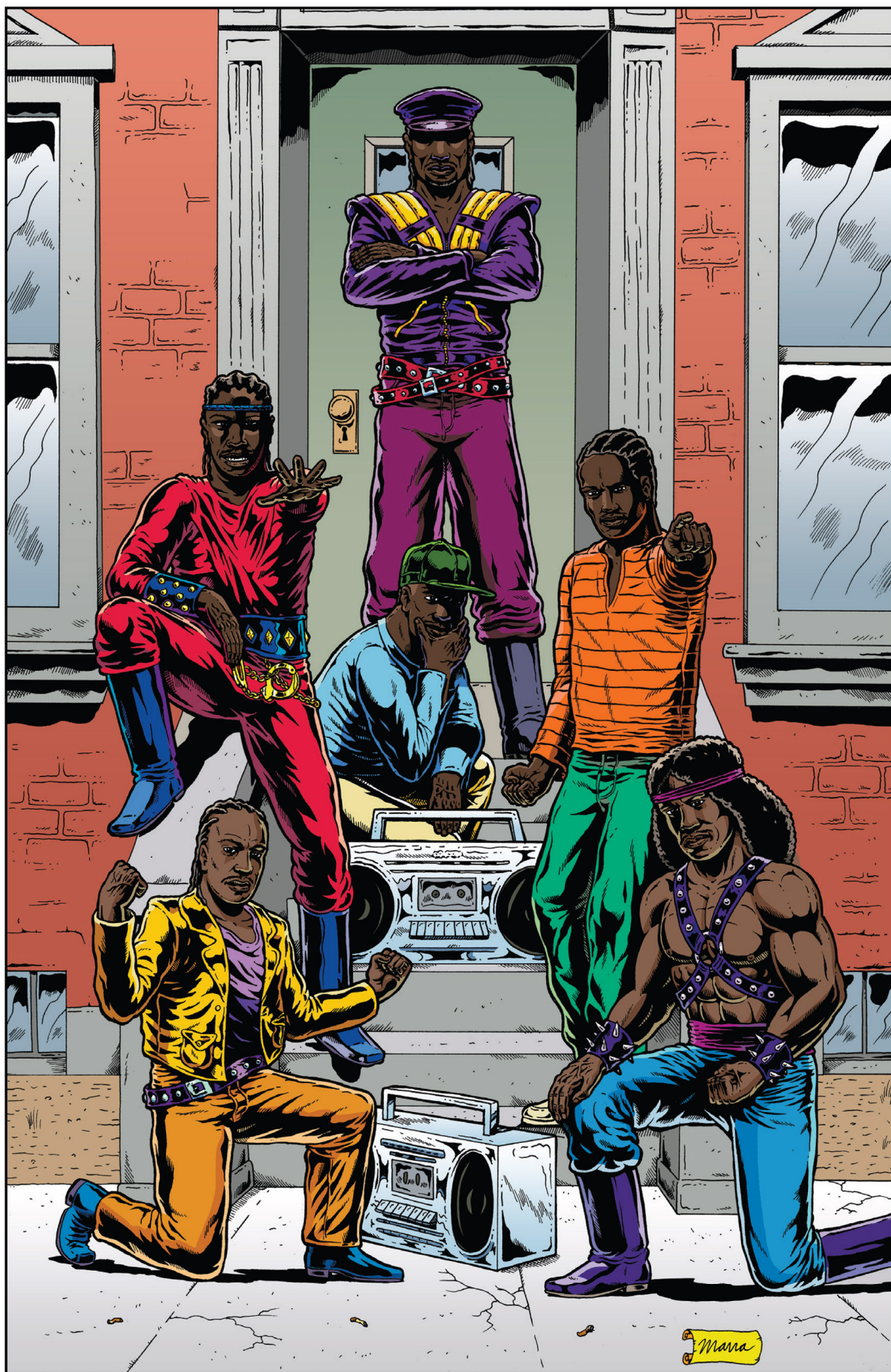
IT'S LIKE A
MASTERPIECE
ART GALLERY
OF BURNERS!

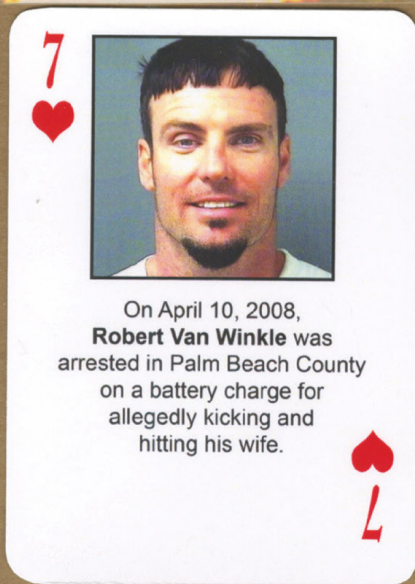
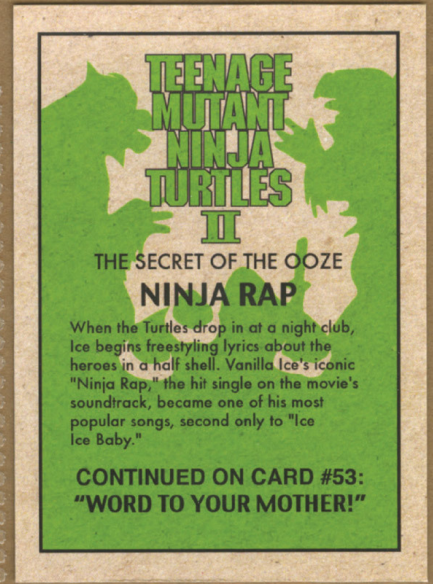
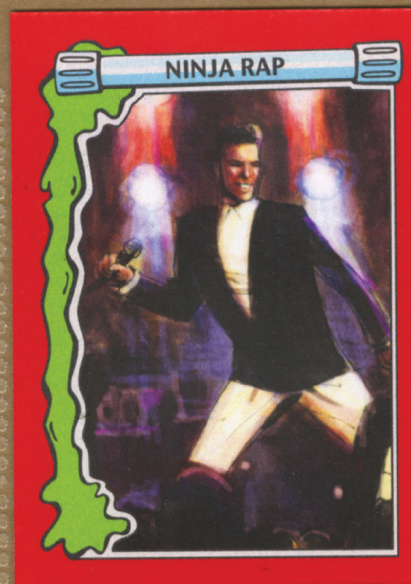
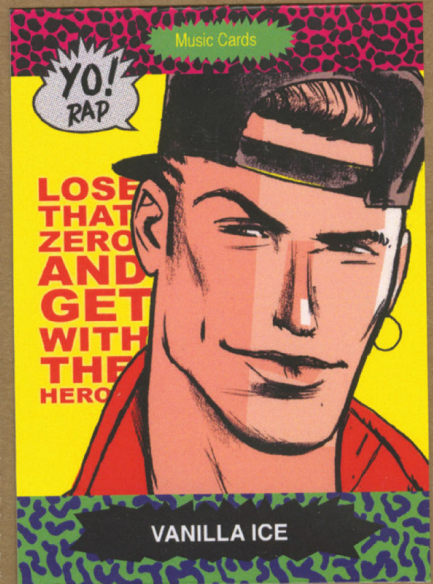
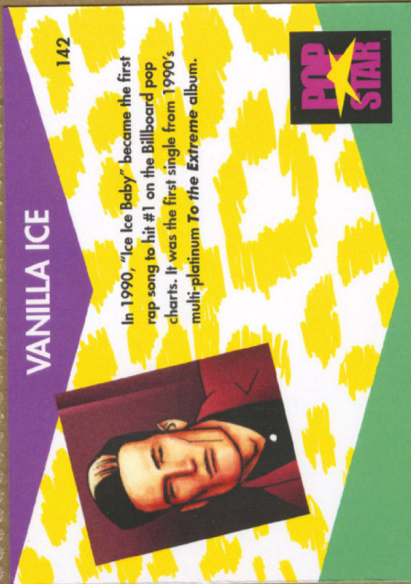
BEASTIE BOYS

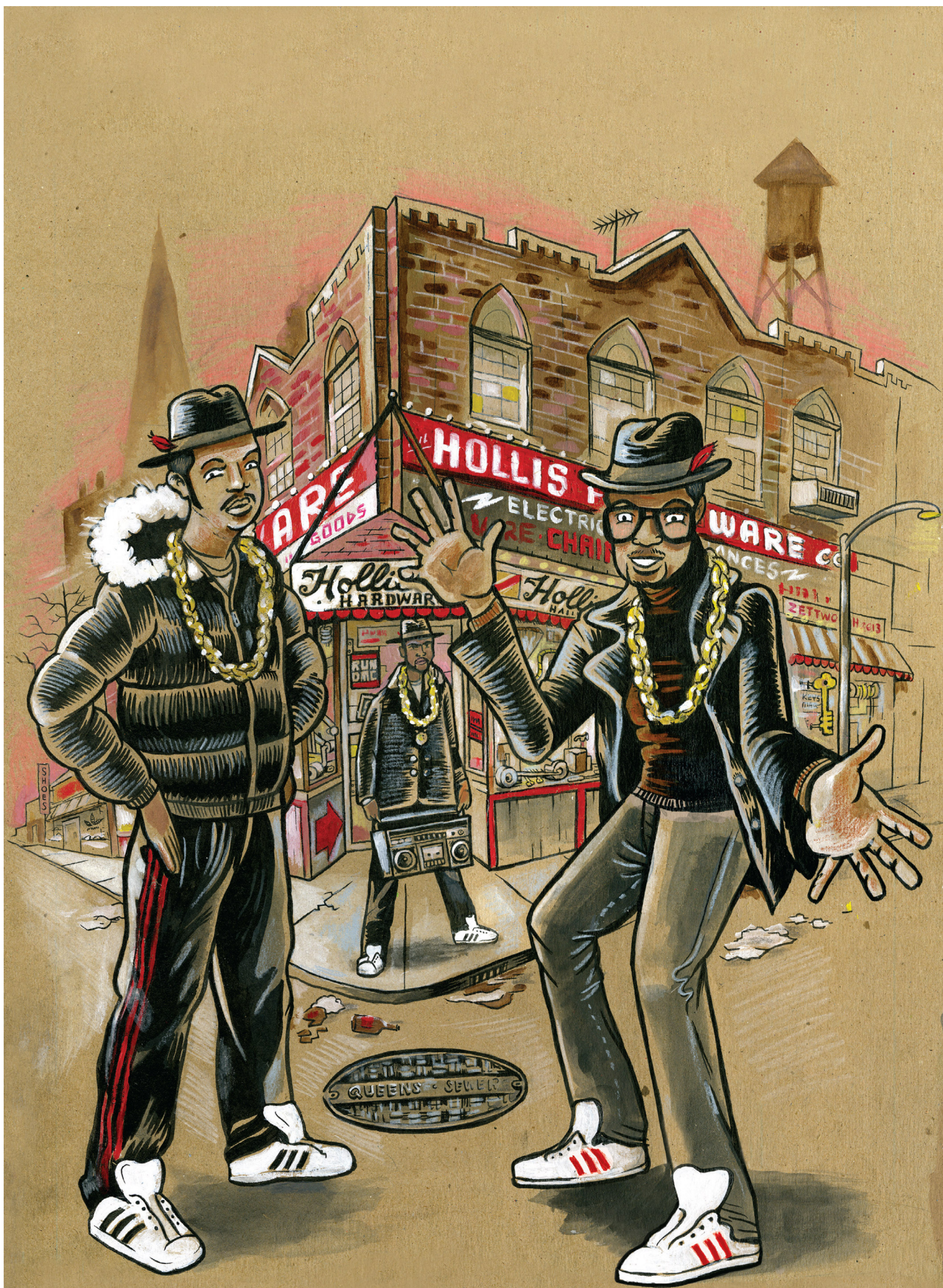














John Porcellino
2013

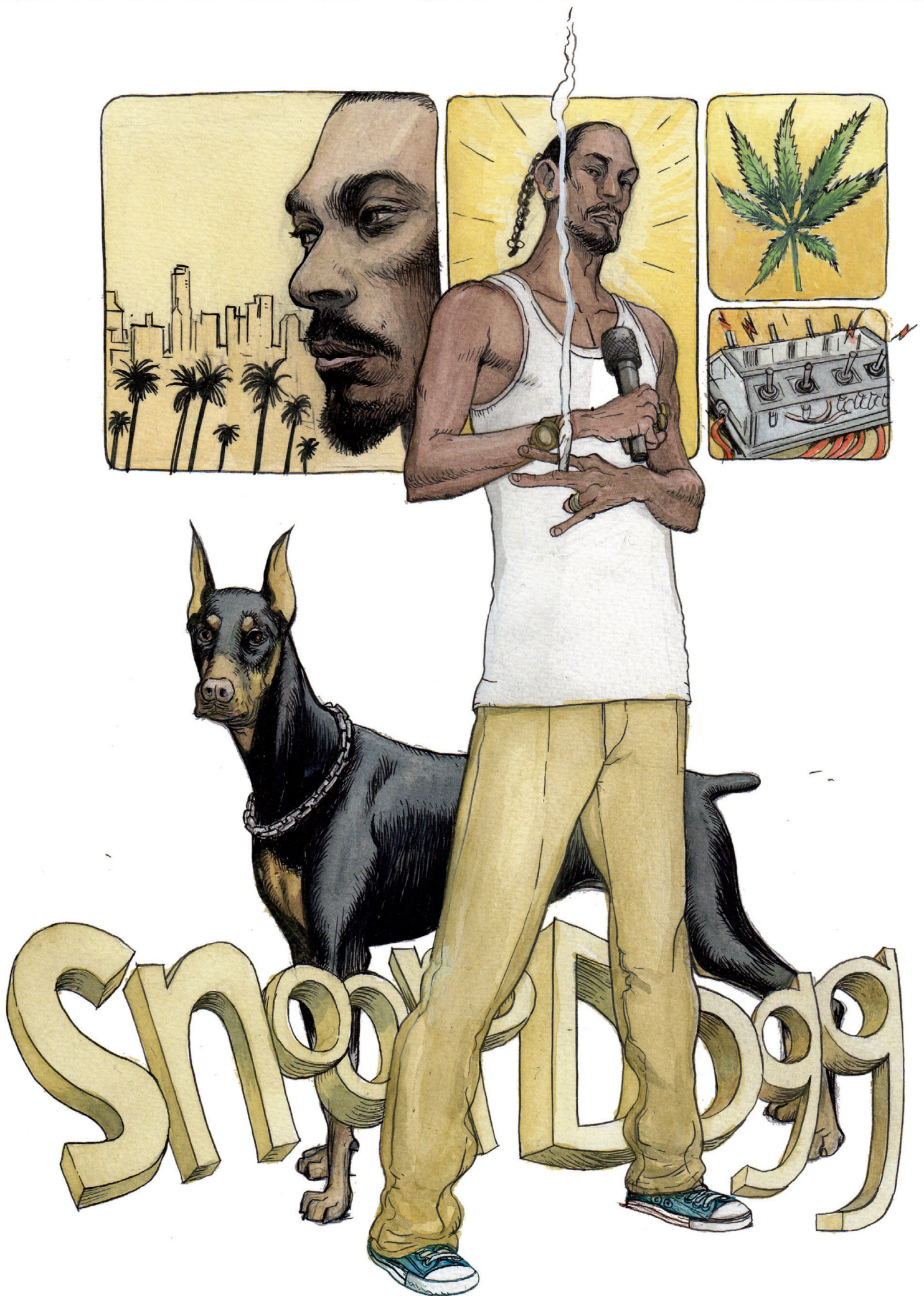
ERIC B. + RAKIM
"LYRICS OF FURY"





"KNOWLEDGE REIGNS SUPREME OVS3B N3ARLY EVERYON3"





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4. "SPOONIN' RAP": SPOONIE GEE (SOUND OF NEW YORK)
5. "WE RAP MORE MELLOW": THE YOUNGER GENERATION [GRANDMASTER FLASH & THE FURIOUS FIVE] (BRASS)
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40. "JAZZY SENSATION": AFRIKA BAMBAATAA AND THE JAZZY FIVE (TOMMY BOY)

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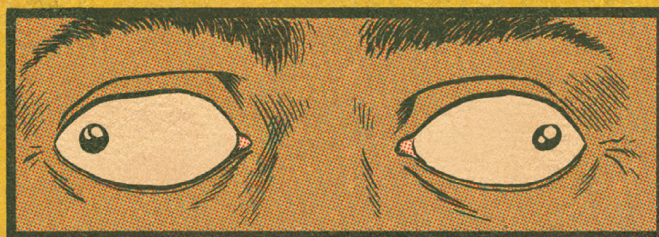
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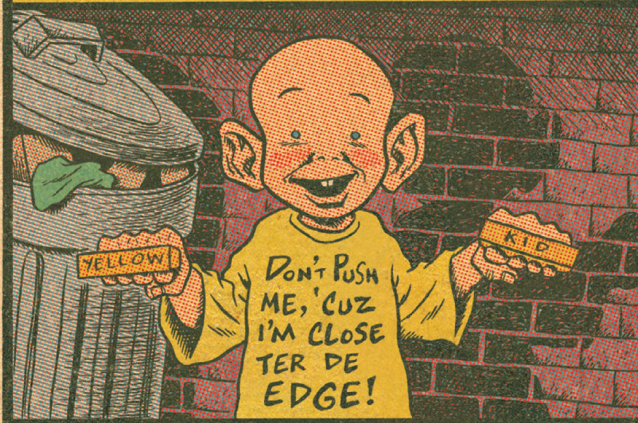
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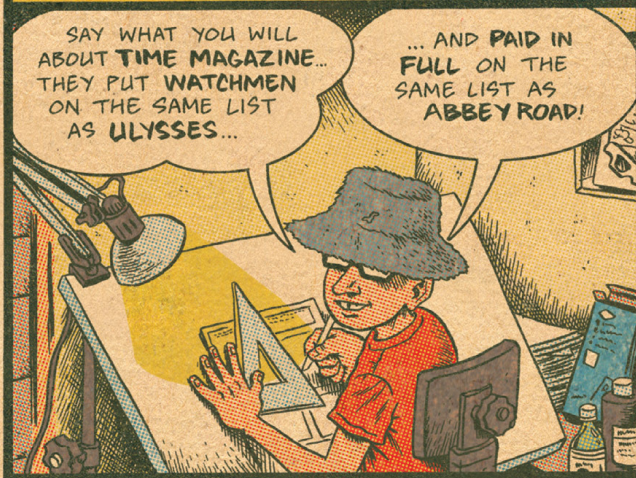
SITTING AROUND ALL DAY DRAWING AND LISTENING TO MUSIC (and Howard Stern), I OFTEN THINK ABOUT THE MANY SIMILARITIES BETWEEN COMICS AND RAP MUSIC (a division of HipHop culture). THE FOLLOWING COULD ALL BE FORCED CORRELATIONS BECAUSE OF MY BLINDING LOVE OF THE TWO, I ADMIT. WHATEVER!

THE HIP HOP/COMIC BOOK CONNECTION

ONE THING THAT SPRINGS TO MIND IS THAT BOTH THE PHYSICAL COMIC BOOK AND HIP HOP ARE DISTINCTLY AMERICAN INVENTIONS. BOTH FROM NEW YORK, NO LESS!



THEY ALSO WERE CULTURAL BASTARD CHILDREN THAT GAINED INCREASED RESPECT OVER TIME.

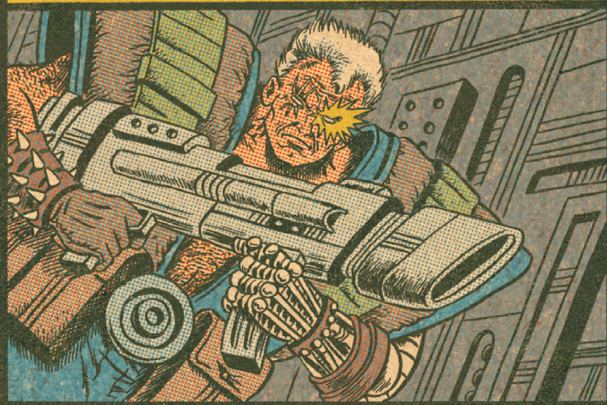


URBAN LANDSCAPES! THIS ALWAYS APPEALED TO ME BECAUSE OF WHERE I WAS RAISED. THE BACKGROUNDS IN SUPERHERO COMICS FELT LIKE HOME, AND RAPPERS ARTICULATED WHAT WAS HAPPENING AROUND ME BETTER THAN MY PARENTS COULD.



FIRST APPEARANCES!

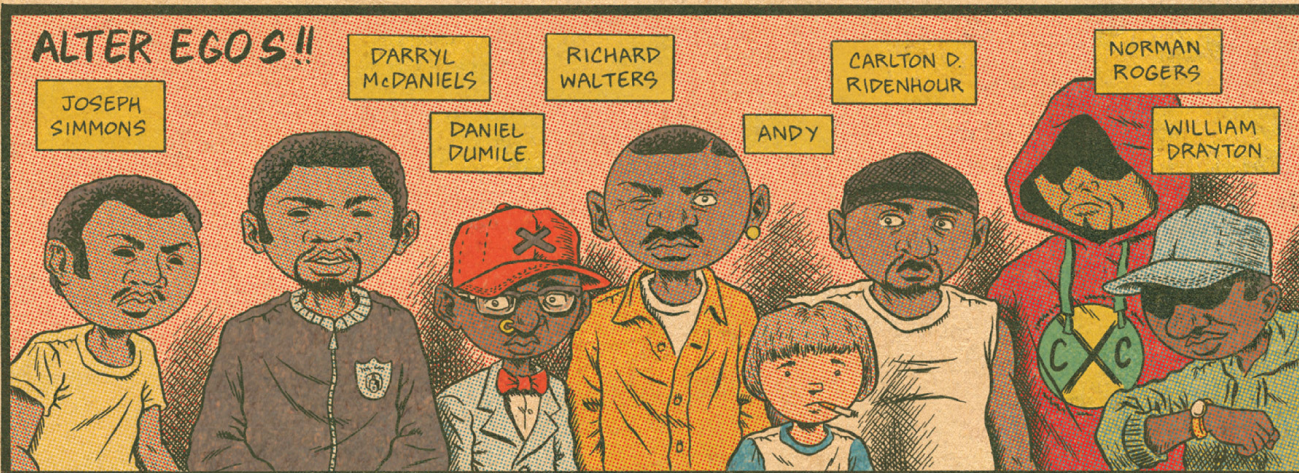
I SAVED UP \$9 WORTH OF LUNCH MONEY SO THAT I COULD OWN NEW MUTANTS #37, THE FIRST FULL APPEARANCE OF CABLE, DRAWN BY MY HERO, ROB LIEFELD.



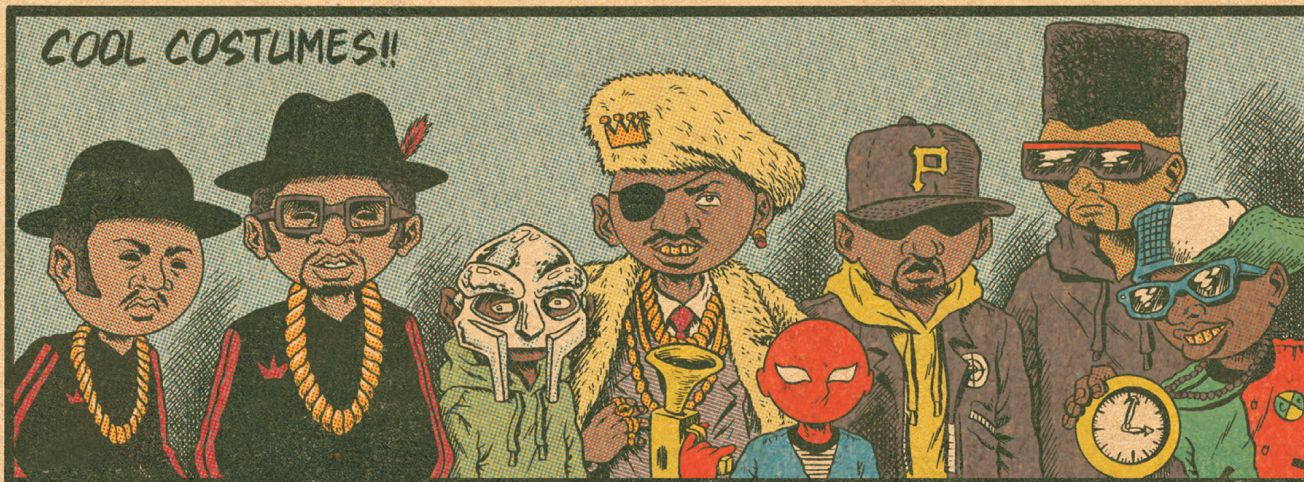
RAPPERS RARELY WOULD DEBUT ON THEIR OWN RECORDS. IT'S FUN TO DIG UP THEIR EARLIEST EFFORTS. THERE ARE SOME SKELETONS TO UNEARTH IF YOU LOOK HARD ENOUGH...



ALTER EGOS!!



COOL COSTUMES!!



EPIC BATTLES!

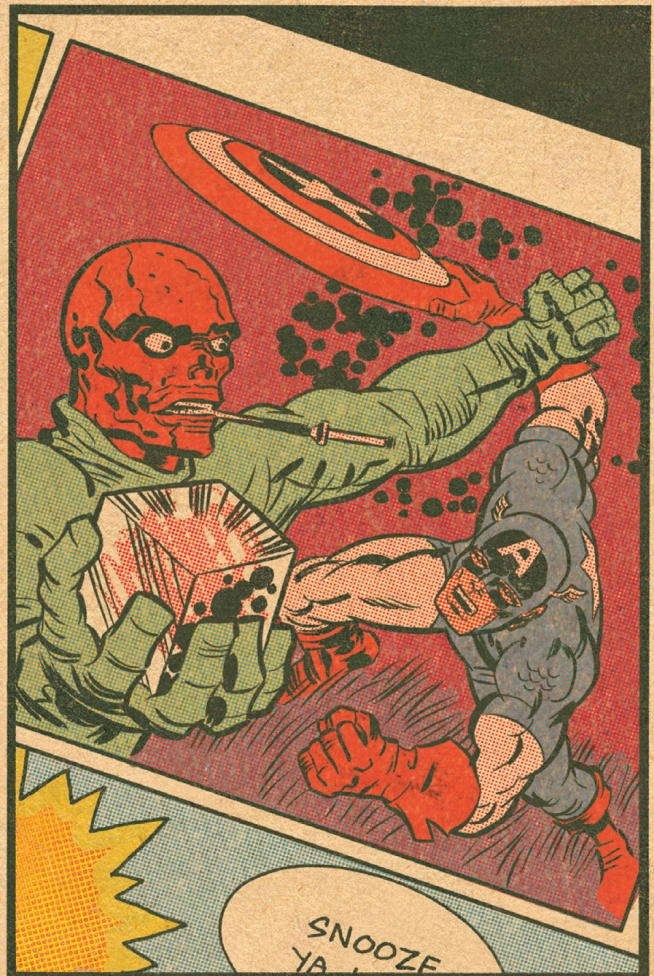


BUSY B VS. KOOL MOE DEE





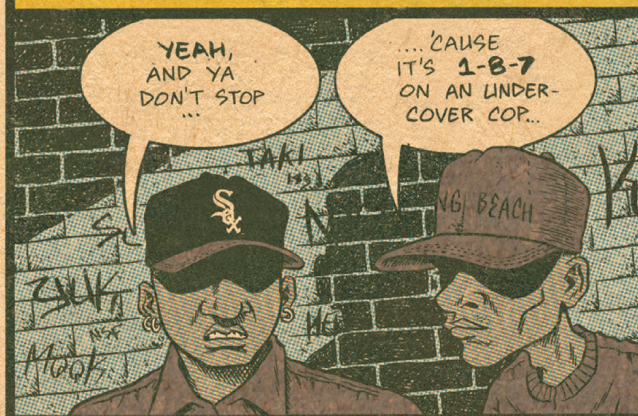
LL COOL J VS. KOOL MOE DEE



ICONIC GROUPS



TEAM-UPS AND COLLABORATIONS



HYPED-UP CROSSOVERS!



HUGE THANKS TO "TANTALIZING" TOM SCIOLI, FOR DRAWING THE SUPERHERO BATTLE PANELS.
FOR MORE OF HIS WORK: WWW.AMBARB.COM



ABOUT THE AUTHOR

ED PISKOR (1982) HAS MASTERFULLY CONCOCTED A SCHEME TO INDULGE IN HIS OBSESSIONS, GUILT-FREE, BY MAKING COMICS INVOLVING HIS FAVORITE SUBJECTS. **WIZZYWIG** (TOP SHELF, 2012) WAS THE RESULT OF HIS INTEREST IN COMPUTER HACKING AND SOCIAL ENGINEERING. NOW ILLUSTRATING HIS LOVE OF RAP MUSIC AND HIP HOP CULTURE, HE HOPES TO CREATE MORE VOLUMES OF THE **HIP HOP FAMILY TREE**.

HE'S CONTINUING THIS SAGA ONLINE AT **BOINGBOING.NET** EACH WEEK, UNLESS SOME BIG-TIME SHIT WENT DOWN.

THAT SAID, YOU MIGHT WANT TO CONTACT ED AND SEE WHAT THE HELL'S UP.

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—BIZ MARKIE

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PUBLIC ENEMY MEDIA ASSASSIN

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